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31 Oct. 1962



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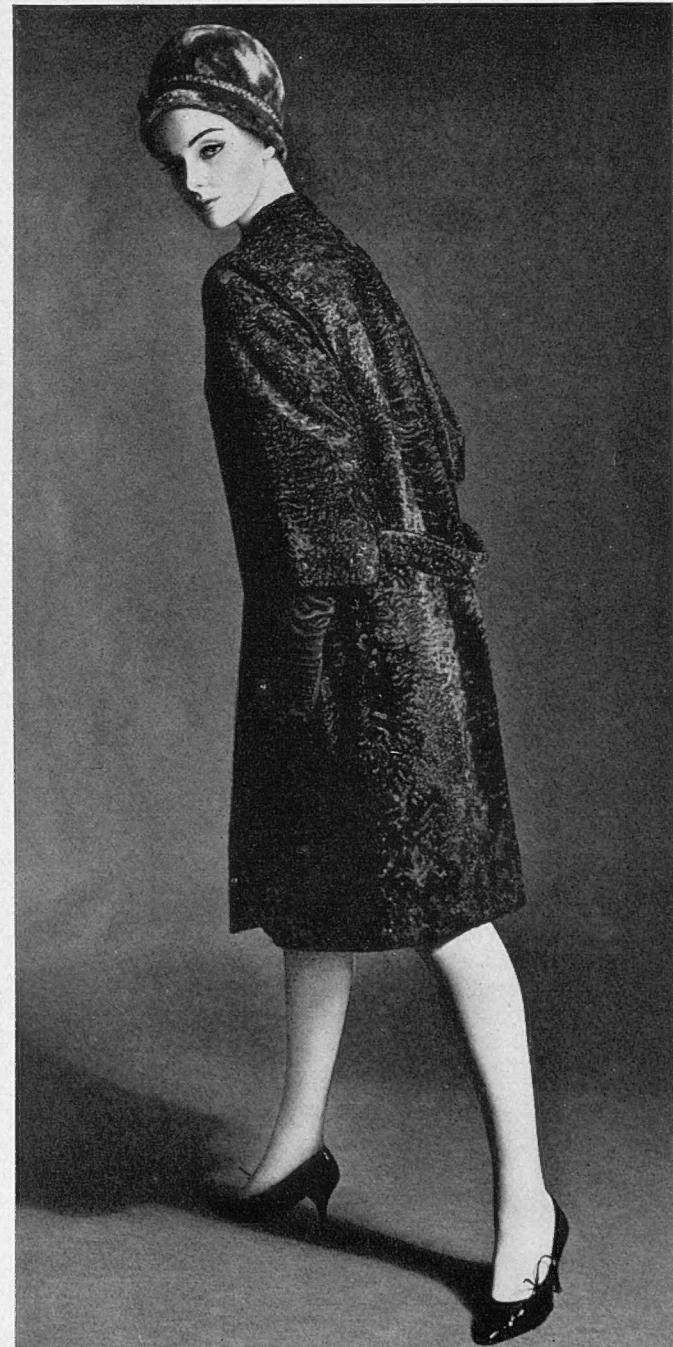
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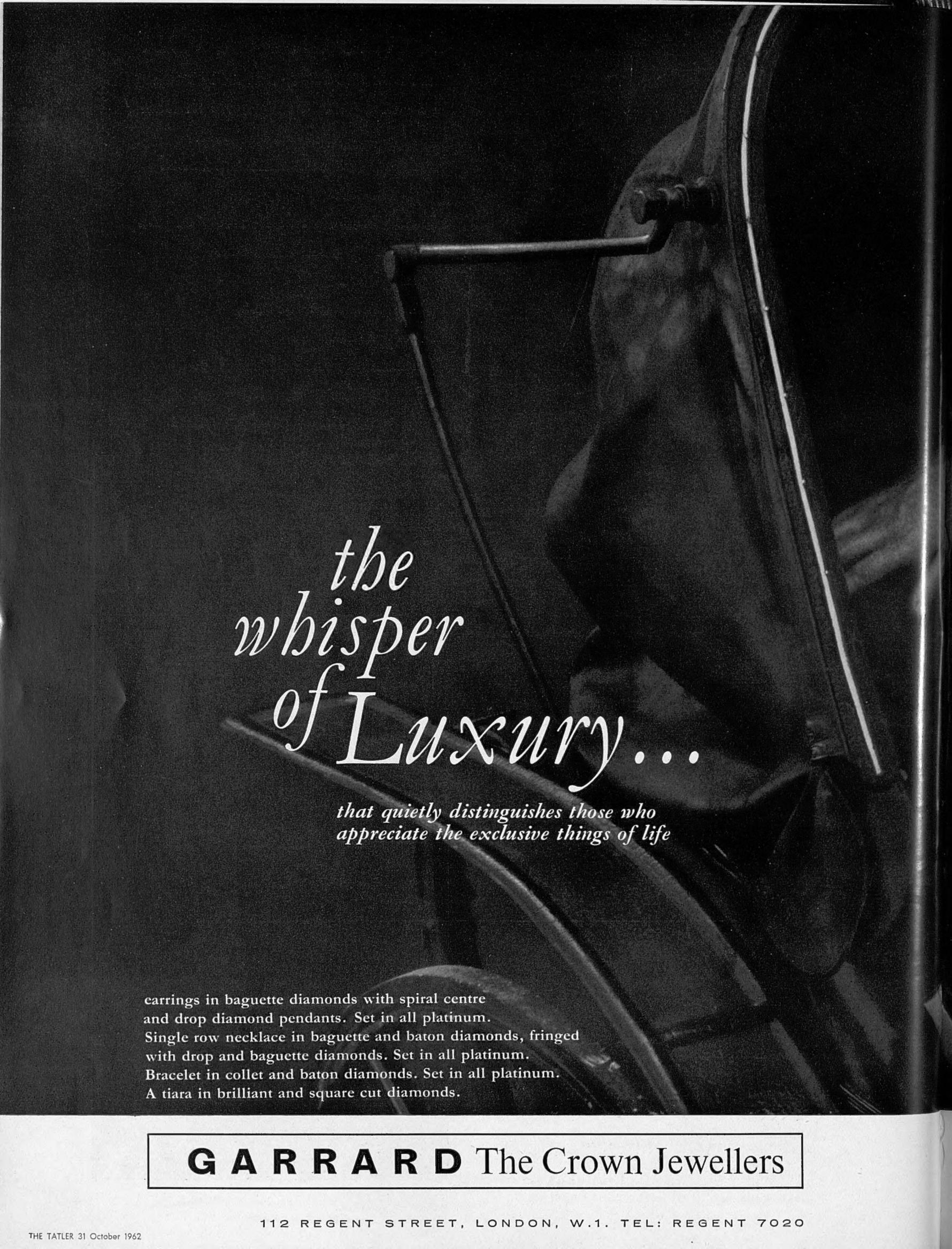
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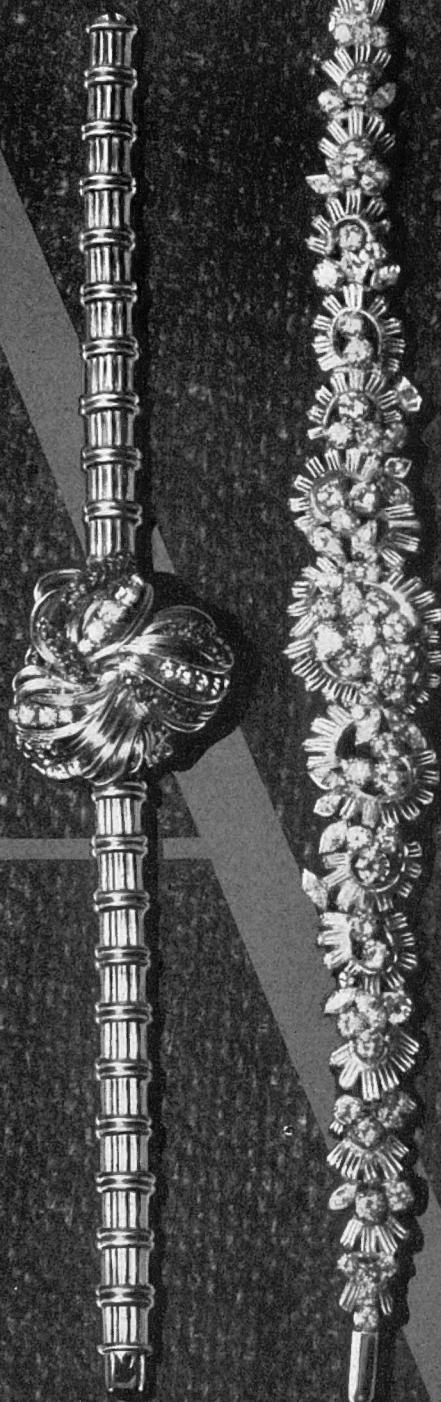
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THE Tatler

& BYSTANDER 2s 6d WEEKLY

31 OCTOBER, 1962

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Dressing for the snow slopes is becoming as important as choosing the right equipment to swoosh on skis down an Alpine gradient. Take advice from Lidbrooke's cover picture of the girl in a dark printed parka highlighted with gold and lined in black waterproof, partnered by bottle green corded stretch ski pants with zip pockets, 11½ gns. the set, plus 97s. 6d. for the green lambswool sweater: all at Swan & Edgar. The knitted headband costs 8s. 6d. at Gordon Lowe, the green and cream leather mitts 39s. 6d. at Lillywhites. To switch from snow to sun take advice from Doone Beal's world-ranging cruise feature, page 299 onwards

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GOING PLACES

SOCIAL & SPORTING

Silverton Hunt Ball, Bickleigh Castle, nr. Tiverton, Devon, 2 November.

Autumn Ball, Savoy, 3 November, in aid of the National Society for Mentally Handicapped Children. (Tickets, £3 3s., from Mrs. K. E. Clay, 125 High Holborn, W.C.1.)

American Women's Club Bazaar, in aid of community services, May Fair Hotel, 11.30 a.m., 5 November.

Guy Fawkes Day bonfire & fireworks, Hurlingham Club, 4 p.m., 5 November.

Christmas Market, Chelsea Town Hall, in aid of Chelsea Division Red Cross, 12 noon 7 November, 11 a.m. 8 November. (Gifts & donations to Lady Jessel and Lady Kilmarnock, 67 Old Church St., S.W.3.)

Autumn Fair in aid of the St. John Ambulance Brigade, Kensington Town Hall, 6 November.

Flying Angel Fair, in aid of Missions to Seamen, 59 Buckingham Gate, 11 a.m., 7 November.

Head-dress Ball, Savoy, 8 November, in aid of the Dockland Settlements. (Tickets, £5 5s. inc. dinner, £1 1s. for night club, from Mrs. Reginald W. Logan-Hunt, D. S. HQ., 164 Romford Rd., E.15. MAR 4944.)

Christmas Fair, Rootes Show-

rooms, Piccadilly, 12, 13 November, in aid of the Westminster Red Cross.

500 Ball, Quaglino's, 13 November, in aid of the British Rheumatism & Arthritis Association. (Tickets, £3 3s., inc. dinner, from Miss Margaret Pinder, B.R.A.A., 11 Beaumont St., W.1. WEL 9905.)

RACE MEETINGS

Flat: Liverpool, 1-3; Lingfield Park, 2, 3; Leicester, 5; Manchester 8-10 November.

Steeple-chasing: Wincanton, Hereford, 1; Liverpool, 1-3; Worcester, Catterick Bridge, 3; Fontwell Park, 7; Stratford-on-Avon, 8 November.

MOTOR RACING

London-Brighton Veteran Car Run, 4 November.

MUSICAL

Covent Garden Opera. *Peter Grimes* (last perfs.) tonight, 2 November; *Cavalleria Rusticana & Pagliacci*, 8, 10 November; *La Traviata*, 9 November. All 7.30 p.m., (cov 1066).

Royal Ballet, Covent Garden. *Napoli*, *Flower Festival at Genzano*, *Persephone*, *The Lady & The Fool*, 7.30 p.m., 1 November; *La Fille Mal Gardée*, 2.15 p.m., 3 November; *Les Sylphides*, *Le Corsaire*, *Daphnis & Chloe*, 7.30 p.m., 3, 5 November.

Royal Festival Hall. Berlin Philharmonic Orchestra, cond. von Karajan, 8 p.m., 1, 2 November; Budapest String Quartet, 3 p.m., 4 November; Philharmonia Orchestra, cond. Giulini, with Artur Rubinstein (piano), 8 p.m., 5 November; L.P.O., cond. Haitink, with Moura Lympnay (piano), 8 p.m., 6 November. (WAT 3191.)

Sadler's Wells, *Cenerentola*, 7.30 p.m., tonight; *Idomeneo*,

MARK GUDGEON

• Jack McGowran in *End of Day*, a late night entertainment from the works of Samuel ("Waiting For Godot") Beckett, at the New Arts Theatre Club. • Right: Crisis on the tower. Ian McShane & John Hurt in a fatal undergraduate escapade. From *The Wild & The Willing*, at the Odeon, Leicester Square

7 p.m., 1 November; *The Flying Dutchman*, 7.30 p.m., 2, 6 November; *The Turn Of The Screw*, 7.30 p.m., 3 November. (TER 1672/3.)

ART

Kokoschka Exhibition, Tate Gallery, to 10 November.

Royal Society of Painters in Watercolours Exhibition, R. W. S. Galleries, Conduit St., to 7 November.

Experiments in Mosaics, by Eva Haut & Fritz Krämer, Canaletto Gallery, Blomfield Rd., W.9, to 12 November.

EXHIBITION

"An Environment For Dinner," as arranged by Countess Jellicoe, Dame Margot Fonteyn, Mr. David Hicks & Mr. Eduardo Paolozzi from the work of outstanding designers. Rosenthal Studio House, 102 Brompton Rd., 31 October to 3 November.

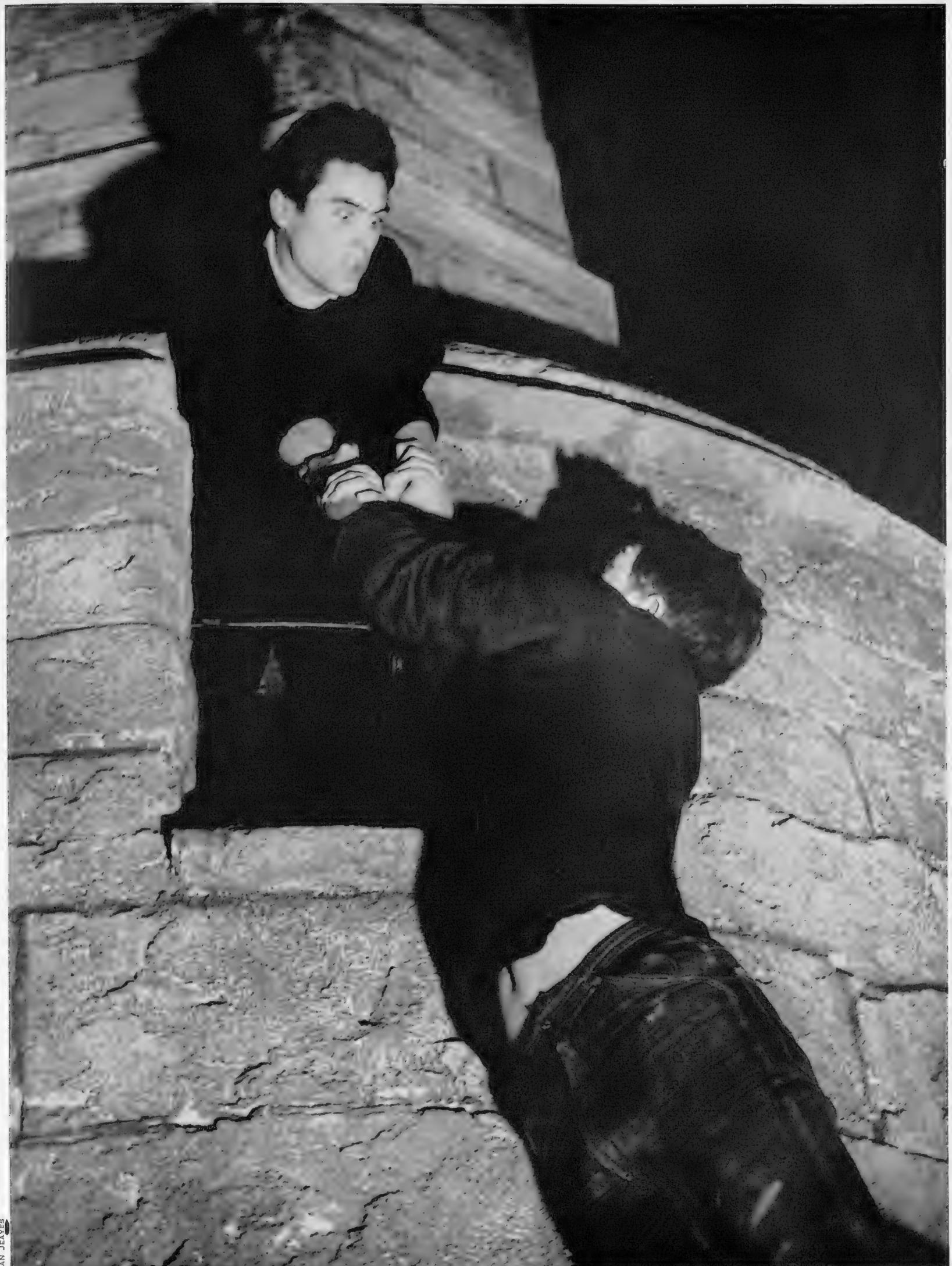
FIRST NIGHTS

Royal Court. *Happy Days*, 1 November.

Wyndham's. *Out of Bounds*, 8 November.

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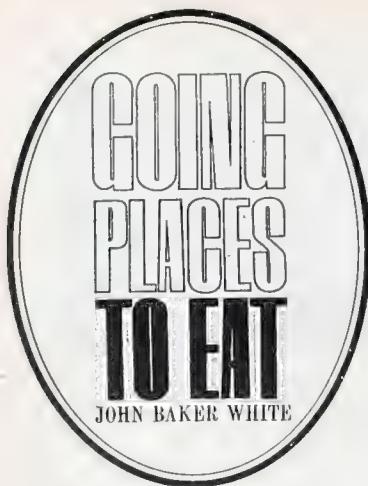
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W.B. . . . Wise to book a table

Kensington Palace Hotel, De Vere Gardens. (WES 8121.) The restaurant, which is open 24 hours of the day, has been completely redecorated and redesigned—very pretty and elegant it is, too—and is one of the most pleasant rooms to dine in that I know of anywhere in London. What makes it even more pleasant is the high standard of specialized cooking, the quality of the wine list, and the attentive service that makes you feel that you do really matter. The coffee is the best I have had for a long time. A really first-class meal of specially chosen dishes, without wine, costs about 35s. per head, but you can eat well for less than that from the *table d'hôte* menu. W.B. dinner.

Le Beurre Fondu, Wilbraham Hotel, Wilbraham Place (a step up Sloane Street from the Square). (SLO 8296.) This small and quite new restaurant is open to non-residents, and is worth remembering by those who like peace and quiet with good cooking. The owners have tried, with success, to create the atmosphere of a dining-room of a private house. If all

the meals are as well cooked as the one I ate, there should be no grounds for complaint. Prices of food and wine are reasonable. My only disappointment was the fruit basket, which could have been much, much better, with plenty of English apples and pears in the shops. W.B.

The Octopus, 7 Beauchamp Place. (KEN 4109.) I hear that this restaurant now has Eric Lukis with his guitar every Thursday evening from 9 p.m.; he also sings from his repertoire of French, Italian, Spanish, Greek, Yugoslav and Russian songs. The menu covers pretty well the same international field.

Content in Kent

At Lower Hardres, 3 miles from Canterbury, Major and Mrs. Macdonald bought the **Three Horse Shoes** (PETHAM 333) from the brewers, spent a considerable amount of money and good taste on it, and made it the pleasant stopping place it is today. Though there are snacks at the bar, you must order cooked meals in advance. You may be lucky and get a room for the night, but you must book ahead, for Mrs. Macdonald's breakfasts are famous. "The best since I was in Australia," was one comment made to me. Dinner costs 10s. 6d. and bed and breakfast 21s. per night. An unspoilt house in still unspoilt countryside.

Wine notes

To write a book of use and interest to both the earnest student and the amateur is always difficult, especially in the matter of wines. But in his new book **German Wines & Vines** (Vista Books 30s.) Mr. Alfred Langenbach, grandson of the founder of the firm of that name, and chairman of Percy Fox & Co. who import their wines, has achieved his aim with notable success. It

gives a clear picture of German wine and wine-growing but never gets into a fog of technicalities. It is full of interesting pieces of information, for example that in 1959 the Beerenauslese and Trockenbeerenauslese wines were made without the assistance of *botrytis cinerea*—what the French call "the noble rot"—because of the lack of rain, and so these wines will have to be watched carefully as they age. He shows also that in the training of vines today the same methods are used as those of the Romans and the Greeks, but a plastic web is used to keep the starlings away from the grapes. The book is fully illustrated and is in every way good value for money. I read it travelling through the Rhineland, and it added greatly to the interest of my journey.

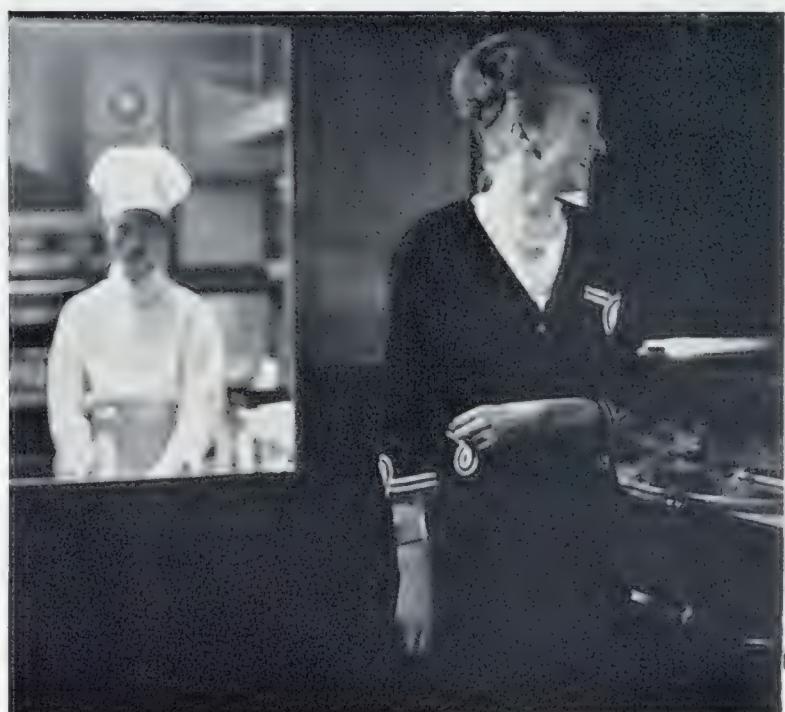
Brandy and coffee at the end

of the meal is an obvious and desirable marriage. Julius Meinel, maker of liqueurs in Vienna for over a century, has put them together in a bottle, at 62 per cent proof, in his Old Vienna Coffee Brandy. Though not over-partial to sweet liqueurs, I found it pleasant and unusual, certainly worthy of consideration as an out-of-the-ordinary Christmas present. It costs 5ls. 6d. per bottle, 26s. 6d. the half-bottle.

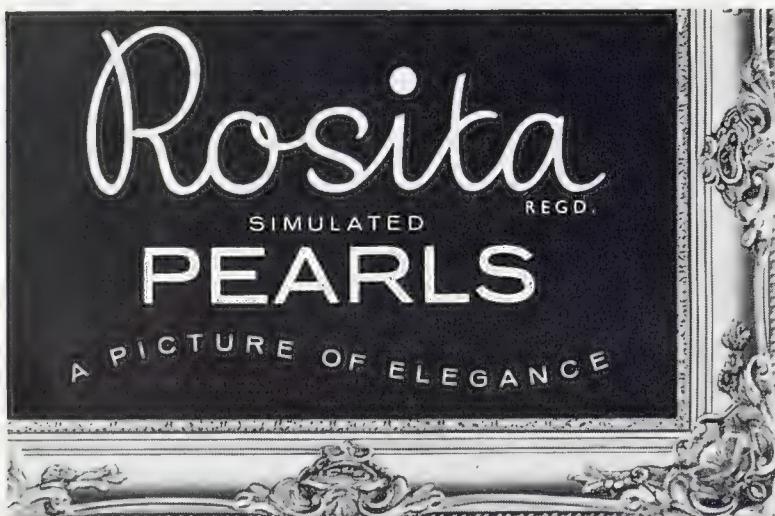
. . . and a reminder

The Silver Spur, 38 Thurloe Place, S. Kensington. (KEN 7717). Small, with good cooking and reasonable prices.

The Gilbert & Sullivan, John Adam Street, Adelphi, W.C.2. (TRA 2580). Public house with restaurant above, together comprising a treasure house of Gilbert & Sullivan relics. Good plain cooking.



Georgina Walsh is the manageress of the Magnum Room at the Braganza, one of the Wheeler group of restaurants run by her father, Mr. Bernard Walsh. A modelling course and a year at a hotel in France have given her confidence and a knowledge of restaurant lore



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THE TATLER
31 OCTOBER 1962

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CRASH HELMET KING



During his State Visit to Scotland, King Olav of Norway visited the new road bridge being built over the Firth of Forth. In spite of high winds the King, wearing a crash helmet, spent almost a quarter of an hour on the 500-ft. high bridge. Muriel Bowen writes about the visit overleaf

KING OLAV IN SCOTLAND



King Olav with the Queen and Prince Philip after his arrival at Princes Street Station, Edinburgh



King Olav was given the honorary degree of Doctor of Law at Edinburgh University. With him, Prince Philip (the Chancellor), Sir Edward Appleton (Vice-Chancellor) and Mr. Jo Grimond

Above right: King Olav walks with the Lord Provost of Edinburgh, Sir John Greig Dunbar, to the Usher Hall, where he received the Freedom of the City

King Olav arriving at the Palace of Holyroodhouse after the State drive



LYON IN SPLENDOUR

Muriel Bowen reports

RARELY HAS SCOTLAND SEEN SUCH COLOUR, pageantry and splendour as surrounded the State Visit of Norway's Norfolk-born KING OLAV. In London there would have been smiles and cheers, but in Scotland the excitement was deafening. People slept in the streets and at the railway stations to get a good vantage point, and for three days Edinburgh rang to the cheering of crowds and the sound of carriages and horses that had been brought up from London by special train. All of this was accompanied by a series of brilliant banquets, luncheons and receptions.

King Olav who is tall and powerfully built, yet warm and friendly, is everybody's idea of a king, but this alone did not explain the unprecedented enthusiasm of the Scots. They loved the human touches, the crumpled-up speech he took from his pocket at the conferring of degrees at Edinburgh University, the way he abandoned the reception committee at the station in order to stalk up the platform and thank the engine driver. Most of all they enjoyed the King's jokes, sometimes cracked in private, sometimes used to liven up an official speech, but always so good that they filtered to the outer world. His most unexpected story was one told him by a former Provost of Edinburgh, the late Sir William Darling. In London for a wartime engagement Sir William was asked by his London hosts if he did not feel strange in a city where nobody knew him. Sir William replied, said the King: "Oh, but that is not quite true. Everybody I've bumped into on the way from King's Cross in the blackout has said, 'Hallo darling'."

On the first evening of the State Visit, the Queen in a full-skirted dress of white lace and Prince Philip in Highland evening dress held a banquet at the Palace of Holyroodhouse. More than 100 guests dined in the picture gallery beneath de Wit's celebrated portraits of Scottish kings. The Queen sat half-way along the 110-ft. table beside King Olav and on his right was Mrs. JEAN ROBERTS, the Lord Provost of Glasgow. The Long Picture Gallery made a magnificent setting for jewels and dresses. The gold plate had been brought up from Buckingham Palace for the occasion as also had the Louis XV porcelain from the collection of George IV.

SUNSHINE FOR NORWAY

Guests at the banquet included the Norwegian Ambassador, Mr. ARNE SKAUG & Mrs. SKAUG (she commented: "We say in Norway that when it rains the rain comes from Scotland, but we get your

sunshine, too"), PRINCESS ALEXANDRA, the DUKE & DUCHESS OF BUCKLEUCH, LORD JUSTICE GENERAL & LADY CLYDE, the COUNTESS OF ERROLL, and the EARL & COUNTESS OF HOME. The Foreign Secretary is one of the luckier politicians. At the receptions in connection with the State Visit people were nudging their friends, pointing out Lord Home and saying complimentary things about him. Also at the banquet were LADY DUNBAR, the MARQUESS & MARCHIONESS OF LINLITHGOW, the EARL & COUNTESS OF MANSFIELD, SIR JOHN WALKER, who is British Ambassador in Oslo, & LADY WALKER, ELSA LADY MOUNTEVANS, herself a Norwegian, BRIG. & Mrs. GEORGE EDEN (he's Colonel of the Green Howards of which King Olav is Colonel-in-Chief), Mr. & Mrs. PHILIP WALKER, and WING COMDR. P. D. BIRD, Naval, Military and Air Attaché in Oslo, & Mrs. BIRD.

THE QUEEN AT HOLYROOD

The Queen, who had a skilful blend of interesting facts and good humour in her speech, said of the occasion: "This house . . . is haunted by memories, many of them glorious, many festive, and a few grievous and grim. Yet even against so rich a background of Scottish tradition tonight will add a notable chapter to the long story of Holyrood."

After the banquet there was a reception at Holyroodhouse at which several hundred Scots had an opportunity of meeting the King. They included: COL. the EARL & COUNTESS OF STAIR, LT. COL. & Mrs. JAMES ALLAN, PROFESSOR & Mrs. JOHN BRUCE, SIR WILLIAM & LADY STRATH, CAPT. ALEXANDER RAMSAY & the Hon. MRS. RAMSAY, BRIG. the EARL OF CAITHNESS, who looks after the Queen's Balmoral estate, & the COUNTESS OF CAITHNESS, and Mr. & Mrs. A. C. TROTTER. Also there were Mr. JO GRIMOND, M.P., the EARL & COUNTESS OF CRAWFORD & BALCARRES—he was being complimented on his sterling work to save the Leonardo cartoon for the nation—Mr. & Mrs. IAN HAMILTON SHEARER, COL. & Mrs. DONALD CAMERON OF LOCHIEL, ADMIRAL OF THE FLEET VISCOUNT CUNNINGHAM OF HYNDHOPE and VISCOUNTESS CUNNINGHAM, Mr. and Mrs. WALTER FRASER, and SIR WILLIAM & LADY MACTAGGART.

Lady MacTaggart, who is also Norwegian, had earlier in the day broadcast to Norway a description of the carriage procession down Princes Street. Standing on a dais on the cold side of the Royal Scottish Academy her clothes showed a complete mastery of the Scottish climate. She wore a fur coat and hat, a warm scarf (her husband's), and waterproof boots; within grabbing distance there was an umbrella. There was a succession of official receptions



The Royal procession passing along Princes Street. Many spectators had slept in the street to secure a good vantage point



King Olav was installed as Knight of the Thistle. Above: The Queen leaves St. Giles' Cathedral after the ceremony. Below: The Earl of Home, who was also installed at the same ceremony



MURIEL BOWEN CONTINUED

across the three days of the State Visit, and when it was all over the King stayed on in Scotland as a visitor and went to still more parties, including a tea of home-made oatcakes and honey with DAME FLORA MACLEOD OF MACLEOD in Skye.

A KING UNDER WAY

Glasgow was as delighted as Edinburgh to have a visit from King Olav, who tore round an engineering works and shipyard at a rate of knots with elderly directors having quite a job to keep up with his progress and his quips. Quite the most impressive moment of the Glasgow visit was when MAJOR O. W. PRIAUX, in command of the First Battalion of the Scots Guards, extended a greeting to the King in fluent Norwegian.

Back in Edinburgh again there was a gala evening at the Lyceum Theatre. What an evening it was, too, with the place so stuffed with distinguished guests that a brace of tiaras could be seen twinkling in "the gods." There was a civic luncheon with the Lord Provost, SIR JOHN GREIG DUNBAR as host, and for which the City Parks Department had made a magnificent Norse longship out of chrysanthemums. A delightful tribute to the sailor King who won a Gold Medal for sailing in the 1928 Olympics.

Those at the theatre, the luncheon and some of the other functions in connection with the visit included: the PRINCESS ROYAL, Mr. MICHAEL NOBLE, Secretary of State for Scotland (wearing that splendid canary yellow jacket which I said last week he was saving for the royal visit), & Mrs. NOBLE, DAME MARY COLVIN, SIR KENNETH & LADY COWAN, Dr. & Mrs. T. K. DERY, the EARL & COUNTESS OF DUNDEE, Mr. & Mrs. HARPER-GOW, SIR JAMES & LADY LEARMONT, Mr. & Mrs. DAVID SCOTT-MONCRIEFF, Dr. JEAN MACDOUGALL who sandwiches in the job of being Lady Provost of Glasgow with her medical practice, the President of the Board of Trade Mr. FREDERICK ERROLL, M.P., & Mrs. ERROLL, GEN. SIR ANDREW & the Hon. LADY THORNE, and that most picturesque of Scottish public figures, Lord Lyon King of Arms, SIR THOMAS INNES OF LEARNEY.

It was the late King Haakon's suggestion when the Queen visited Norway in 1955 that the return visit should be to Scotland where there was a large contingent of Norwegian armed forces throughout World War Two. The late

King's idea turned out to be a stupendous success. The visit brought to Scotland a pageantry all too seldom seen north of the Tweed.

THE AMBASSADOR'S PARTY

In London there were more visitors from abroad. At the German Embassy there was a reception for the Hamburg State Opera Company (pictures opposite) on the occasion of their visit. SIR NEVILLE & LADY BLAND, Mr. & Mrs. LESLIE CARR-JONES, the Hon. Mrs. JAMES BORTHWICK, and LORD & LADY FOLEY were among those who enjoyed a buffet supper by candle-light in the fine Embassy rooms which overlook Belgrave Square. The Ambassador & Frau von ETZDORF had not only invited music lovers but also a number of their friends from official life.

Few embassies have found their work expand so much as the Germans have done in the last few years. Now the hope is to expand the Embassy still further and the possibility of another floor being added is a serious consideration. Though how the planning authorities would view such a change in the façade of Belgrave Square is probably another matter. SIR BASIL SPENCE, who designed Coventry Cathedral, told me about his latest project, the new British Embassy in Rome. It will be a Roman palazzo but built on columns about 16 feet above the ground.

THE HELPING HANDS

The LORD MAYOR SIR FREDERICK HOARE & LADY HOARE have devoted a substantial part of their year at the Mansion House towards furthering the cause of youth, and it was appropriate therefore that one of the last luncheon parties during their term of office, should be for the Rainer Foundation. The aim of the Foundation is to help young people who come before the criminal courts to lead exciting but useful lives. Mr. DOUGLAS NICHOLSON, the Hon. Mrs. VINEY, LADY IRENE ASTOR, and SIR JOHN & LADY HUNT were among those who had gathered from all parts of the country. They heard Lord Shawcross describe the Foundation's hope of combating juvenile delinquency by providing the adventure of things like sailing and mountaineering. Mr. C. A. JOYCE, who said that he had been 40 years associated with youth, made a thought-provoking point in his speech when he said: "Nowadays we are all so busy trying to give children the things that we didn't have, that we have not given them the things we did have."

HIGH HOPES FOR TOKYO

At the Horse of the Year Show the big talking point was the sale of Miss ANNELI DRUMMOND-HAY's show jumper Merely-a-Monarch to Mr. BOB HANSON. The price was not disclosed but it is believed to be in the region of £11,000. Mr. Hanson told me that he had bought the horse with the 1964 Olympic Games in mind. "I would like to see Miss Drummond-Hay ride him at the Games," he said, "but the selection committee chooses the riders and it would be up to them." For the first time since Fox-hunter & Co. won in 1952 we look like being favourites to pull off the show jumping gold medals in Tokyo. The Horse of the Year Show was crowded to capacity each evening. The day I was there I saw, among others, Mr. IVAN & LADY EDITH FOXWELL, Mr. & Mrs. M. CUNLIFFE-FRASER, the SPANISH AMBASSADOR & the MARQUESA DE SANTA CRUZ, and LADY BURNHAM.

SPECTACULAR TEDDY BOY

The Southdown Hunter Trials near Lewes was an event of big entries and well filled picnic baskets. (See pictures on page 298.) There was also an exceptionally large number of well mounted women riders. Indeed when the season opens this week it would be my guess that Mr. IAN ASKEW and MAJOR BRUCE SHAND, the joint-Masters, and their hounds may have a bit of a job to keep in front of them.

Hunter trials have a pleasant happy-go-lucky air about them and this one was no exception. Mr. C. DUNCAN DORING on a horse that had two minds about several of the obstacles, and appropriately named Teddy Boy, called to me as he went past: "I'm not doing very well but I'll do my best to smile for the photographer." With that Teddy Boy heaved himself over the next jump in spectacular fashion. Mrs. JULIAN ALLAN, breeched and booted and temporarily turned photographer, wasn't so lucky. Waiting on bended knee with camera ready she saw her husband catapulted over a stout-looking brush fence by his horse who refused to jump. Mr. ALLAN and the horse, re-united, later took the fence and finished the course.

YOUTH IN YORKSHIRE

In the issue of 5 September it was incorrectly stated that Lady Crathorne started boys' clubs in the Richmond area of Yorkshire. It should have read: Girls' Clubs which later became part of the North Riding Association of Youth Clubs. I regret any misunderstanding which may have been caused by this error.

EMBASSY GREETING FOR THE OPERA



The German Ambassador and Frau von Etzdorf (*left*) were hosts at the German Embassy for a reception to welcome members of the Hamburg State Opera during their successful season in London



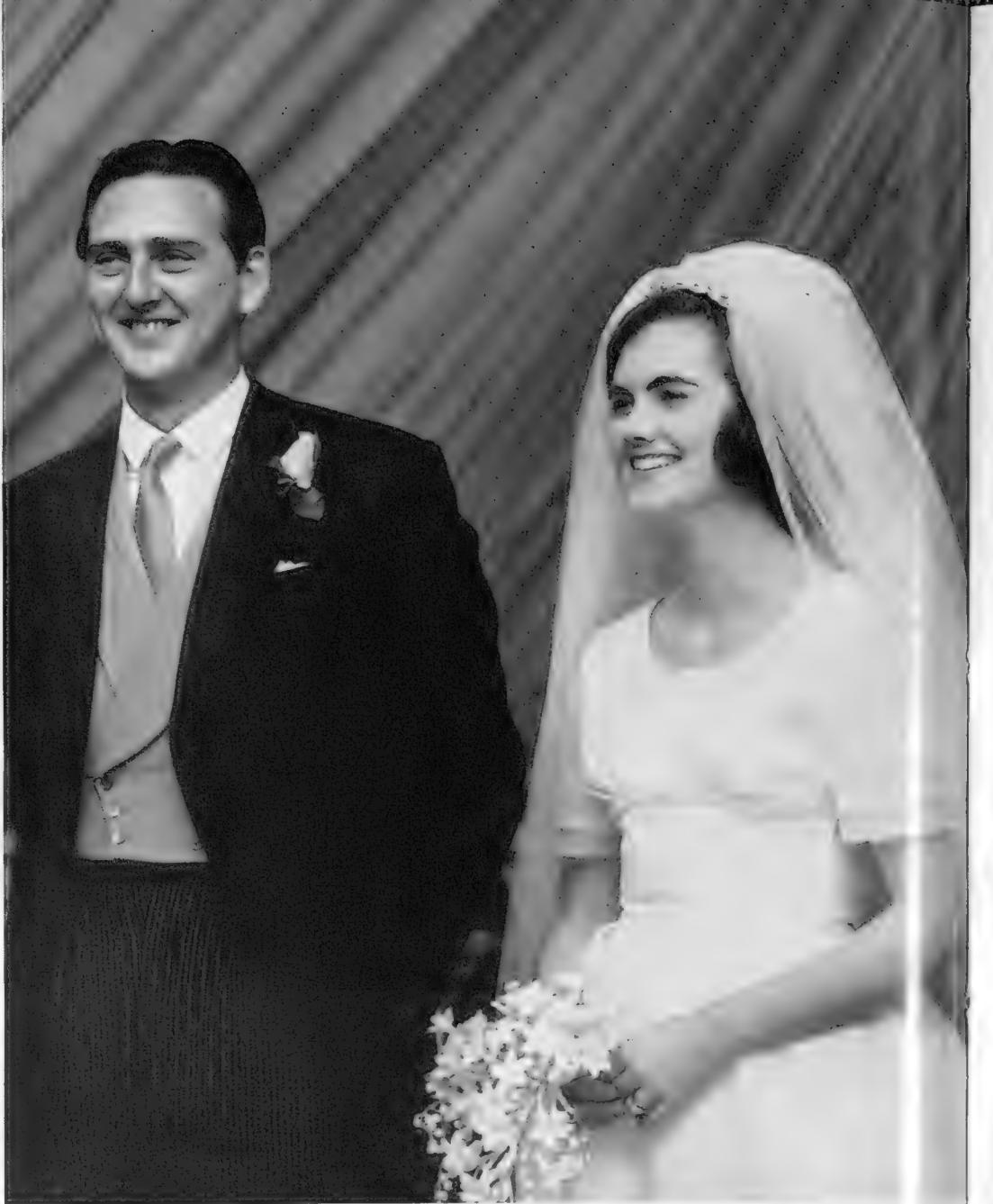
Above: Mrs. Delval & the Hon. Mrs. William Watson-Armstrong.
Top: M. & Mme. Wapler (he is the Minister Counsellor at the French Embassy) with the Countess of Harewood



Far left: Sir Basil Spence. Centre left: Miss Penny Ridsdale.
Left: Frau Thierfelder, daughter of the Deputy Minister

PHOTOGRAPHS: ALAN VINES

Below: Major Sir Ronald Orr Ewing, Bt., and Lady Orr Ewing



PIPES SOUND FOR ELSPETH'S WEDDING

Miss Elspeth Urquhart, daughter of Major-General & Mrs. R. E. Urquhart (*right*), was married in Edinburgh to Sir Philip Grant-Suttie, Bt. After the ceremony at St. John's Church, 300 guests attended a reception at Prestonwood House



Bridesmaids Miss Susan Urquhart,
Miss Rosanne Michelmore, the
Hon. Margaret Udny-Hamilton,
and Miss Katherine Alderson-Smith



Miss Kirstie Landale, Mr.
Christopher Fox, Miss Ann Powell
and Miss Frances Phibbs



Lady Elizabeth Charteris



Miss Isobel Fyfe



Lady Meriel Douglas-Home



Pipe-Major Donald Maclean of
Lewis pipes the bride and
bridegroom away

Hunter's Day



The Hon. Mrs. Shand (her husband is Master of the Southdown) and Miss A. Braithwaite, one of the hon. secretaries of the Hunt. Top: Mrs. G. R. Askew presents Mr. Roy Trigg with the trophy for winning Class I. With her, Mrs. John Brown, secretary for the trials



Belinda Bolus and Fiona St. Aubyn, two Pony Club members who acted as messengers, receive the score from Mrs. Michael David, a fence judge

**The Southdown Foxhounds
Hunter Trials were held on
Vine and Shortgate Farms at
Halland, near Lewes**

Below: Miss Olga How on Herris in Class 3





Just a cruise away . . . the island of San Giorgio, Venice . . .



the Grand Harbour, Malta . . .



the beach at sunset, Barbados . . .



the harbour at St. George, Grenada

AROUND THE WORLD IN AS MANY DAYS AS YOU PLEASE

Spring cruises catalogued by Doone Beal

ACCEPTING the fact that the world is basically round—and no astronaut has disproved it yet—there remains a strong fascination in sailing under conditions of blissful comfort towards a horizon that is undeniably flat. The pull is sufficiently powerful to wrench dozens of cruise liners from their moorings in Britain's great ports every spring and send them sailing off to all those faraway places with strange sounding names and abundant sunshine. Obviously the best kind of people to go cruising are those already equipped with a convivial temperament, since the best efforts of the ship's personnel are all devoted towards mixing extraneous elements among the passengers. You do not go cruising with a view to getting anywhere fast or with a single destination in mind. Cruises are essentially the leisurely *hors d'oeuvres* of travel; one of the few forms of enforced leisure left to enjoy.

Apart from doing *absolutely* nothing, you can lose inches in the gymnasium, acquire a sun tan, improve your mind in the ship's library, get through the last half-dozen Book Society choices, catch up on the first-release films you'd never get around to seeing in Leicester Square. On the purely sybaritic level, you can gorge to the tune of Grand Hotel living at a fraction of the usual cost, and enjoy some plutocratically prewar service while you're at it. Since the time spent aboard is proportionately large compared with that spent ashore, you should choose your ship accordingly. If you want the floating-hotel amenities of swimming pool, night club, bars and more bars, libraries, lounges, cinemas and cabarets, it had better be a big one (the S.S. Rotterdam offers an 80 days around-the-world cruise). You may prefer an altogether more intimate vessel, such as the yacht which belonged to King Saud of Arabia, now refitted and renamed the Romantica.

Cruising is, at the very least, a painless, effortless way in which to see the world. It can also have a high degree of glamour. The golden arms of Rhodes Harbour, the minarets of Istanbul, the salt-white cottages of Mykonos unfold before you, each dawn, like a well-edited movie, and it is well to remember that such a bouquet, were it organized so to speak under your own steam, would cost you a deal more time, money and trouble. You can choose your destination on the map overleaf, pick your ship and your sailing date from the catalogue alongside it. Whereas air fares are simplified into two categories, cruise ship prices can vary within a £400 range on a single voyage. Determining factors are the time of year, the actual accommodation and the overall amenities of the ship. Wherever possible I have quoted the bare minimum rate, plus what I consider the bare minimum of comfort: an outside cabin for two, with private shower.

CRUISES CATALOGUED

DOWS means double outside cabin with shower. Numerals in text refer to numbered key and map alongside.

ROYAL MAIL

- 10 January/6 March: 55 days, calling at Las Palmas (33), Rio de Janeiro (34), Barbados (36), Grenada (37), Kingston (47), Port Everglades, Florida (50), San Juan (41), Curacao (43), Antigua (40) and Madeira (31). From £800. DOWS £825.

ANDES

- 9 March/1 April: 23-day cruises. Martinique (38), Barbados (36), Antigua (40), Madeira (31). Minimum £138. DOWS £236.

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GREEK LINE

- Cruises to Madeira (31), sailings 19 & 27 December, 11 & 24 January, 3, 15 & 27 February, 11 & 24 March. Duration of cruises varies from 10 to 13 days. Prices for DOWS varies (also according to season, later cruises being slightly dearer) from £99 to £138. Ports of call: Madeira (31), Teneriffe (32), Las Palmas (33), Lisbon (5), Tangier (29), Cadiz (6) and Casablanca (30), the last two being attached to the longer cruises. It is also possible to stay in port and pick up the next ship, at a rough average of from £78.

ARCADIA

- Cruises to Madeira (31), sailings 19 & 27 December, 11 & 24 January, 3, 15 & 27 February, 11 & 24 March. Duration of cruises varies from 10 to 13 days. Prices for DOWS varies (also according to season, later cruises being slightly dearer) from £99 to £138. Ports of call: Madeira (31), Teneriffe (32), Las Palmas (33), Lisbon (5), Tangier (29), Cadiz (6) and Casablanca (30), the last two being attached to the longer cruises. It is also possible to stay in port and pick up the next ship, at a rough average of from £78.

FRENCH LINE S.S. ANTILLES & S.S. FLANDRE

- Departures 4 & 11 January, 7 & 14 February, 12 & 26 March. Ports of call: Vigo, Spain (4), Puerto Rico (42), Guadeloupe (39), Martinique (38), Barbados (36), Trinidad (37), Venezuela, Curacao (43), Jamaica (47), Haiti (46), Lisbon (5). Four weeks, minimum: Cabin Class £216. DOWS £263. First Class, minimum: £290. DOWS £351.

CUNARD

- 5 January, sails Liverpool for Barbados (36), Kingston (47), Nassau (49), Port Everglades (50), New York (51), (arriving 21 January). You can combine this cruise with a return by air, at an inclusive round-trip rate. Out, First Class, DOWS returning Economy (jet) is £275. Similarly Cabin Class, DOWS, £215.

S.S. CARONIA

- 5 January, sails Liverpool for Barbados (36), Kingston (47), Nassau (49), Port Everglades (50), New York (51), (arriving 21 January). You can combine this cruise with a return by air, at an inclusive round-trip rate. Out, First Class, DOWS returning Economy (jet) is £275. Similarly Cabin Class, DOWS, £215.
- 5 February. Outward passage previously by any Cunard ship to New York (51), then a sailing from New York calling at Las Palmas (33), Tangier (29), Malta (27), Alexandria (26), Haifa (24), Athens (18), Messina (28), Naples (12), Villefranche (10), Barcelona (9), Palma, Majorca (8), Lisbon (5), Cherbourg (3), Southampton (2). From £384 inclusive.

HOLLAND-AMERICA

- Leaving Villefranche 1 February (transport thereto provided) 84 days. Fares from £965 to £3,246. From Villefranche (10), ports of call: Athens (18), Alexandria (26), Aden, Bombay, Colombo, Singapore, Bangkok, Hong Kong, Yokohama, Honolulu, San Francisco, Acapulco (53), Panama (45), New York (51), 14 April. Passengers remain on board in New York for 3 days, then take next eastbound sailing. DOWS from £1,136.

S.S. ROTTERDAM

- Leaving Southampton 29 December, returning 11 January. Fares from £84 to £302. Ports of call: Madeira (31), Teneriffe (32), Casablanca (30), Tangier (29), Malaga (7), Lisbon (5).

STELP & LEIGHTON

- Sailing 18 January for 37-day cruise. Returning 23 February. Ports of call: Teneriffe (32), Trinidad (35), Montego Bay (48), New Orleans (52), Haiti (46), Martinique (38) and return. Minimum £150. DOWS £375.

CARGO SHIP

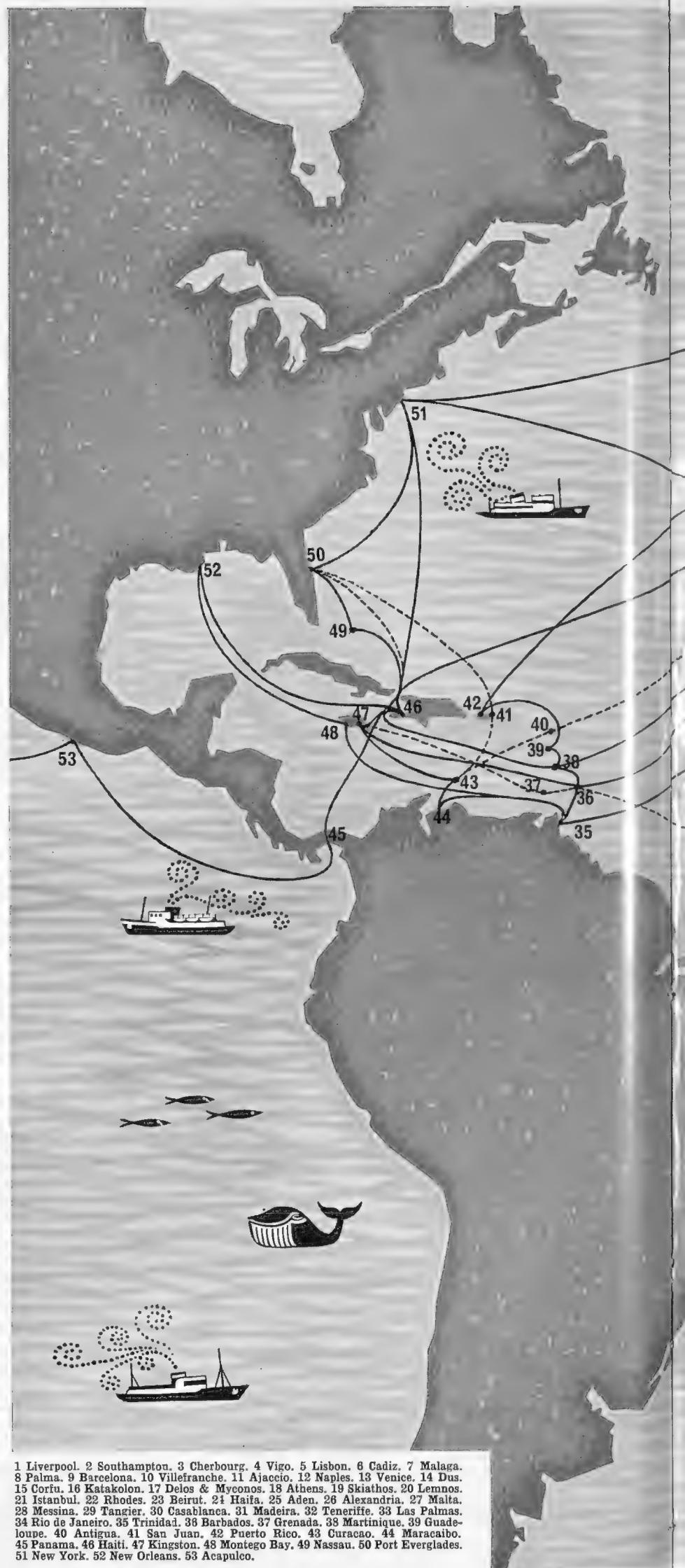
- Round-trip to India and Burma. Duration 3 months. Departure mid-January, exact date and ports of call as yet uncertain. Takes 12 passengers, flat rate £270. Stelp & Leighton.

P. & O. LINES S.S. ORCADES & S.S. IBERIA

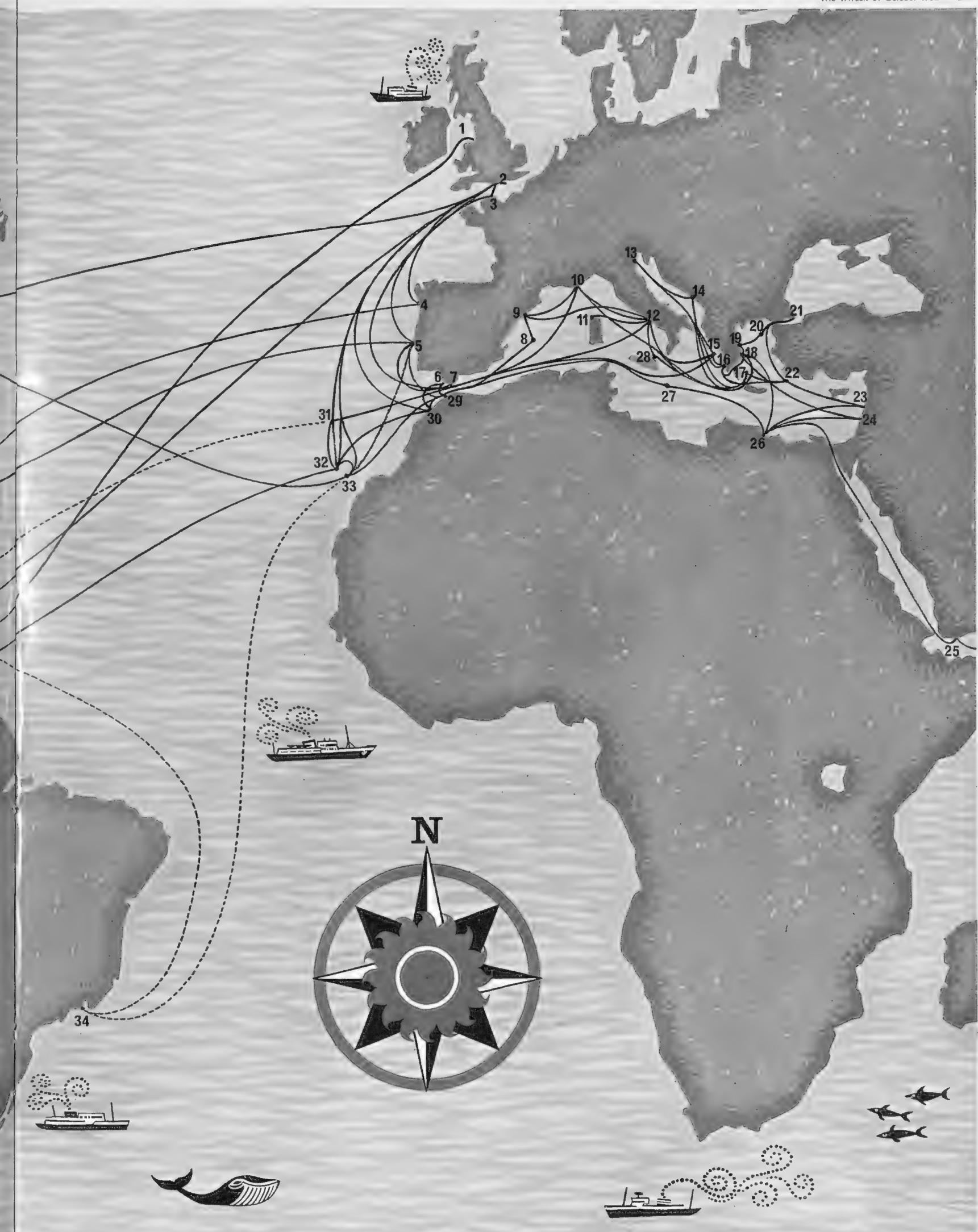
- Four cruises, average 13 to 16 days, departures 11 & 28 April, 17 May and 1 June. 1. 16 days, Madeira (31), Teneriffe (32), Casablanca (30), Southampton (2). 2. 14 days, Southampton (2), Villefranche (10), Naples (12), Madeira (31). 3. 14 days, Naples (12), Corfu (15), Lisbon (5), Southampton (2). 4. 13 days, Ajaccio (11), Naples (12), Barcelona (9). Fares: DOWS £170 to £221.

CHANDRIS (MILLBANK TRAVEL) S.S. ROMANTICA

- 19 cruises. On 3 March, 6 October, 27 October and 17 Nov. The cruise is 21 days from Venice (13), calling at Athens (18), Alexandria (26), Beirut (23), Rhodes (22) and Corfu (15). Price: Venice/Venice, DOWS, 160 gns.
- Cruises of 15 days, every two weeks from 24 March to 22 September. Venice (13) calling Corfu (15), Katakolon (16) (for Olympia), Athens (18), Skiathos (19), Lemnos (20), Istanbul (21), Rhodes (22), Mykonos (17), Delos (17), Dubrovnik. DOWS 129 gns.



1 Liverpool. 2 Southampton. 3 Cherbourg. 4 Vigo. 5 Lisbon. 6 Cadiz. 7 Malaga. 8 Palma. 9 Barcelona. 10 Villefranche. 11 Ajaccio. 12 Naples. 13 Venice. 14 Dus. 15 Corfu. 16 Katakolon. 17 Delos & Myconos. 18 Athens. 19 Skiathos. 20 Lemnos. 21 Istanbul. 22 Rhodes. 23 Beirut. 24 Haifa. 25 Aden. 26 Alexandria. 27 Malta. 28 Messina. 29 Tangier. 30 Casablanca. 31 Madeira. 32 Teneriffe. 33 Las Palmas. 34 Rio de Janeiro. 35 Trinidad. 36 Barbados. 37 Grenada. 38 Martinique. 39 Guadeloupe. 40 Antigua. 41 San Juan. 42 Puerto Rico. 43 Curacao. 44 Maracaibo. 45 Panama. 46 Haiti. 47 Kingston. 48 Montego Bay. 49 Nassau. 50 Port Everglades. 51 New York. 52 New Orleans. 53 Acapulco.



Lord Kilbracken

How to be a whiz on skis!

LEARNING to ski is like learning a foreign language—best done when young. If you are not more than 16 years old—which, however, I take to be unlikely—you pick it up quickly and painlessly without, it seems, even having to try. Soon you'll be whizzing at top speed down mountains when your elders and betters who also just started from scratch are still wobbling on the nursery slopes. And there is nothing more humiliating, when the said elders are struggling with careful stem turns down a nasty icebound slope, than to hear a shrill *Achtung* close astern from a Lolita who has been skiing, to your certain knowledge, for precisely two weeks, but is already taking it straight. *Zip-zip-zip* go her effortless Christies past you and she disappears from view round the next bend in a shower of powder snow.

But, again as with a foreign language, you have to keep it up, to keep your

hand in (if that's the right expression). That same one-time Lolita, eight or ten years later, will return, perhaps, to the long snowy ranges of Cortina or St. Moritz; and, if she hasn't skied in the meantime, is highly likely to find herself—to her adult mortification—right back on the nursery slopes. (In just the same way, I quickly forgot the German I picked up so easily during a schoolboy month in Salzburg.) And perhaps this is one of the reasons why so many of us become addicted, and return to ski, winter after winter, if we have once taken the perilous decision to "give winter sports a try". Having painfully achieved at least a partial competence, we cannot bear to run the risk of an enforced return to the ignominy of the elementary ski-school if we stay away too long.

That was what happened to me. I was 15 when my father announced the memorable fact that he was taking us

all off for the Christmas holidays to Wengen in the Bernese Oberland, which was young enough to ensure that I learnt to ski quite reasonably about twice as quickly as someone of twice that age. I went straight into ski-school, but after a hard week of herringboning, and kick turns, and stem turns, I suddenly graduated to the glory of the Christiana (and even of the telemark). Some skilled friends then invited me to join them, one fine morning, on the standard run from Scheidegg. I departed with joy in my heart from the monotony of the nursery slopes, never to return (or so I fondly believed). Wengen, in those days, offered all I could desire—and very soon I was saying: "Oh, we must come back next year! Oh, please!"

We did go back next year, and I spent the whole three weeks in reckless exploration, very often alone, of those well-remembered runs—on the Männ-





JANE BOWN

Skiers on the nursery slopes at Seefeld in the Austrian Tyrol

lichen, for instance, and the Eiger—and I laughed at the hopeless learners who were always falling over, and looked so helpless and ridiculous. It takes about a week, I find, to get back to the standard one has reached the previous year, so achievement always seems to be on the semi-retrogressive basis of two-steps-forward, one-step-back; but I qualified finally for one of those badges of proficiency—a bronze star, I think—and felt confident that next winter I'd move on even further, to a silver or a gold.

But next winter we didn't go, nor the winter after that; I don't remember why. And then it was 1939 and there could be no skiing at all for years and years, apart from the two short days, of which I've written previously, which I spent on skis going up and down a hillock outside the township of Vaenga, which is somewhere to the north of Murmansk, when our convoy was "turning

round" there in 1945. I was unhappy to find that almost all my proudly won skill had dwindled away to next-to-nothingness in the nine years since Wengen. And when, five years later, I went with my brother for a fortnight's fun in Davos, I was just about back to where I'd started from—the nursery slopes.

Happily, a few days in ski-school put things right—not that I was then at once able to return to bronze star level. But relatively few pupil-hours were enough, I discovered, to remind me of the basic principles of balance and rhythm (which never come naturally) and to put them into practice. Since then, I admit, I've tried to be good—and spend the first couple of days with an instructor, however much the long runs are calling. This is the prudence which comes with maturity, or so one can always tell oneself, rather than the funk of middle age. And there are so many

little faults which *he* will spot at once, and put right (perhaps) just by drawing your attention to them, and shouting at you a bit; otherwise they could be plaguing you for days or weeks, before the remedy comes to you by a process of tumble and error.

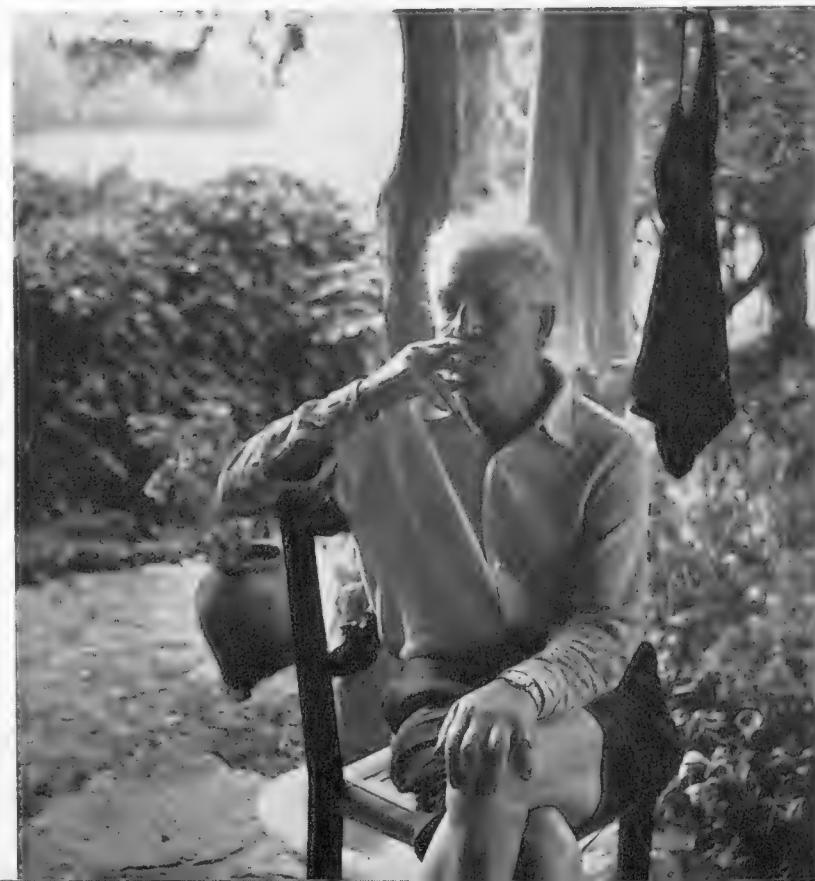
And that leaves me to consider the plight of those over 30—that, I reckon, is where the great divide comes—who have never skied before and are off to the Alps this winter. You'll learn, all right, just as you could learn Russian if you really set your heart on it. But the happy moment will come more slowly and painfully when you suddenly feel justified in saying: "I can ski!" And if you have sons or daughters of 14 or thereabouts, you must be prepared, from the outset, to be left behind. But impatient cries of "Do come on, Daddy" can have a salutary effect on the struggling parent who finds, for the first time in life, that he just can't keep up.

Living on an island

The island is Majorca—the island-dweller is poet-novelist Robert Graves, who this summer celebrated his 67th birthday at Deya, the village he has lived in since 1929. He has seven children—the three who appear in the photographs are Lucia, 19, now reading Modern Languages at St. Anne's, Oxford; Juan, 17, who has just left the International School at Geneva, and wants to be a photographer; and 9 year old Tomas, who lives with his parents at Deya, and goes to the village school in the mornings. With them is Robert Graves's sister, Dr. Rosalind Cooper, who is a general practitioner in South Devon.

Robert Graves swims in a rocky cove called Can Floque all the year round; in summer his family and guests go, too, though the swimming is not the South-of-France-luxury kind. You can only get to the water by scrambling over slippery granite, or leaping from the great craggy rocks—and when you get in you're likely to find it colder than you'd expect.

Last year Robert Graves was appointed Professor of Poetry at Oxford—his lectures were so popular that they had to be relayed out to the crowds who could not get into the lecture hall—this year he will soon have completed his 100th book. Due for publication is *Hebrew Myths*, a production on similar lines to his earlier *Greek Myths*, but his best-known works are probably the enormously readable *I, Claudius*, *Claudius the God*, and *Count Belisarius*, all of which are available in paperbacks.



PHOTOGRAPHS BY TOM BLAU

Top: Tomas, taking the easy way in at Can Floque. **Centre:** Lucia, Tomas, Juan, and Mr. & Mrs. Robert Graves. **Right:** The poet in contemplative mood

Like an engraving on a Roman coin or a character from one of his epic novels, Robert Graves takes an imperial look at his domain





Right: Lucia Graves shower-baths her brother Tomas. Below:
Lucia, Juan and Tomas on the cliffs above Deya



Dr. Rosalind Cooper, the poet's sister



SLOPE STUNNERS FOR ADVANCE FASHION PLANNERS THE SKI KIT WITH A CASUAL KNOW IT ALL FASHION SENSE HAS ALREADY ARRIVED IN THE SHOPS/ELIZABETH DICKSON COLLECTS THE VACATION GEAR FOR THE FIRST RUSH TO THE SLOPES WITH PICTURES BY LIDBROOKE

Athletic approach to fashion, brilliantly stated here with a lilac parka piped in black. Black knit frames the hood, zip pockets. Grenfell Sportswear at out-of-town shops only including H. H. B. Sugg Ltd., Sheffield. 8 gns. Black Bogner ski pants. Lillywhites, £16 10s. Od. Sunglasses, Oliver Goldsmith. Ski equipment Gordon Lowe



Left: Royal blue pants with pale blue stripe down the outside of the leg, 13 gns. Chunky Norwegian classic sweater knitted in two blues and white. 8½ gns. Both from Gordon Lowe who supply all skis and boots for this feature. Navy leather mitts, Lillywhites, 29s. 6d.

Below left: Shaggy saffron sweater and matching knitted hat. Together at Jaeger, 21½ gns. Chocolate brown stretch pants. Daks at Simpson, 13 gns. Foreground soft focus on baby blue ensemble. Parka reversible to black with silver-buttoned flap pockets and knitted cuffs at the wrist, 9 gns. Matching stretch pants in nylon and wool, sans pockets, 9½ gns. Both at Gordon Lowe. Mitts, Lillywhites, 29s. 6d.

Below: Cotton anorak in chocolate and green printed with gold. Zip front, zipped pockets and drawstring waist. Sleeves with knitted cuffs. Simpson. £8 18s. 6d. Green and cream leather mitts, knit cuffs. Lillywhites. 39s. 6d.





Opposite page: How to encourage a ski romance—via a chic fashion outlook combining black waterproof cotton top printed in turquoise and self-tie with cuffs and collar in jet knit. Belt worn here as headband. Lillywhites. 8½ gns. Sunglasses, Oliver Goldsmith

Below: Fun fillip for experts and loafers alike—the long-line bunny-trimmed anorak. Sharply printed motif in brown, smoke and white, reversible to black. Zip pocket and front fastening, white knit cuffs. Grenfell Sportswear at Bentalls. £12 15s. also at Alec Watson & Mitchell, Manchester; R. W. Forsythe, Glasgow. Black polo sweater, John Michael



The plaid clan in bold black, brown and white follows the knickerbocker craze. Battledress top given a leather accent with the buttons and buckle. Further buttoning on the trouser band which appears instead of turn-ups. 10½ gns. together. Unpressed pleat skirt in same plaid to mix 'n match the set, 4 gns. By Ronald Lickman at Army & Navy Stores; Lutinga of Norwich

Opposite page: Instant elegance for après-ski. A collarless white jacket margined in black and strewn with gilt buttons pairs with lean black pants. Set in double jersey by Rima. Jacket about 15 gns., pants 10 gns., and also sold with matching skirt. Anne Gerrard, Bruton Street; Anthonies, Cardiff. Black polo sweater, John Michael

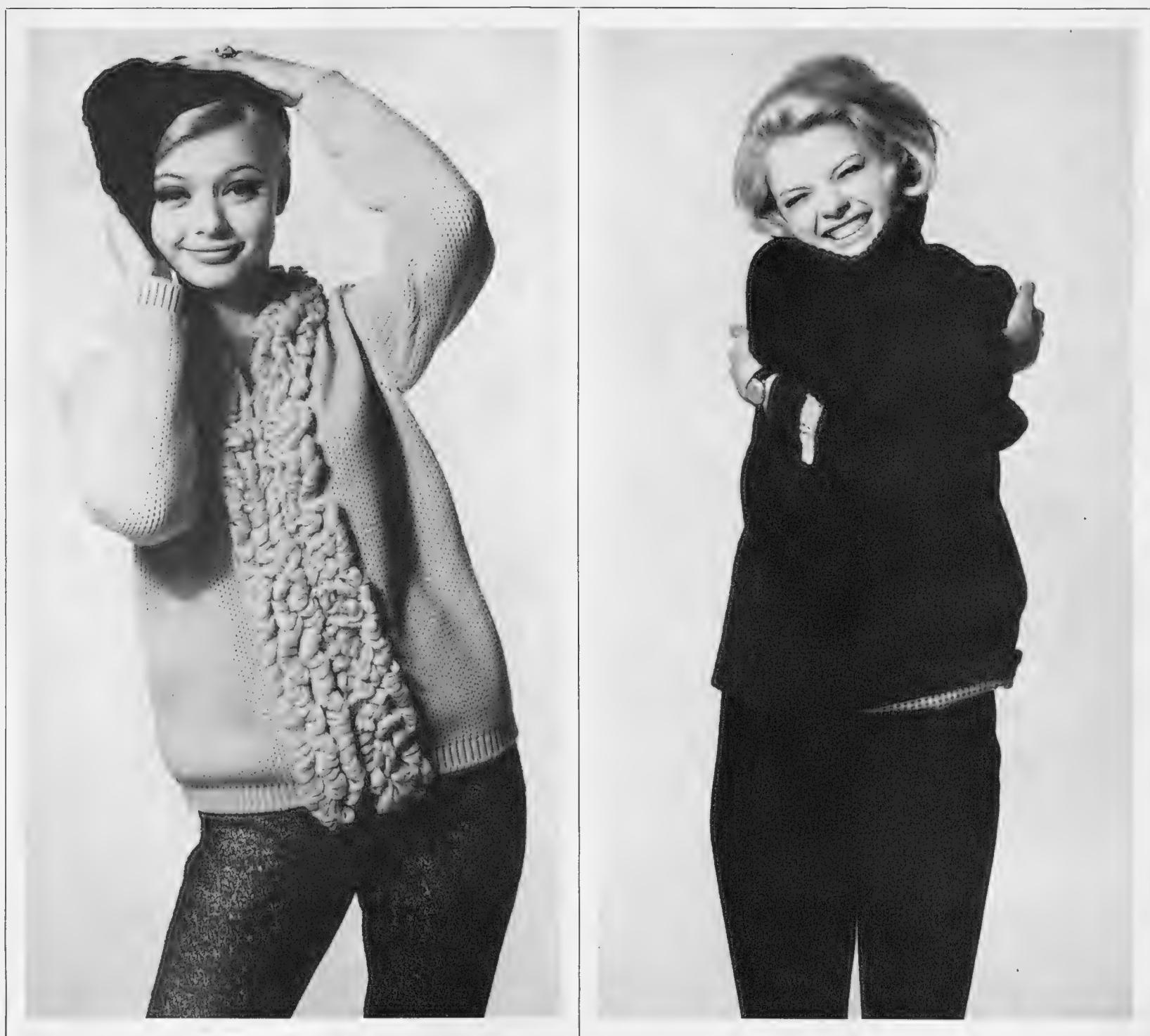




Dazzle-power on the slopes with silver flecked black pants, lean and slinky. £15 4s. 6d. Knit-ruffled sweater in shocking pink. 15 gns. Both at Harrods. Black pompon wool cap. Galeries Lafayette. Footnote suggestion for après-ski not shown here: soft black suède bootees, elastic sided. Anello & Davide at Pindisports, Holborn. 49s. 6d.

Below right: How to muffle the line yet still keep a smart fashion cue. Austrian spectator or ski tunic in forest green Loden cloth—extra draughtproof insulation with a scarlet gingham lining. Stretchy under-cuffs and pocket lining in gingham. Handsome green polo top muffles the neckline with same knit as trims the cuffs. Harvey Nichols. 18 gns.

Opposite: Definitely square but thoroughly up to date. Fingertip length Swedish jersey in grey, black and white with knitted black polo neck. £6 19s. 6d. Pindisports. Well tailored black Bogner pants. £16 10s. Lillywhites







Wanted on Voyage

/Some suggestions towards a capsule cruise wardrobe presented by Elizabeth Dickson and photographed by Lidbrooke /The clothes are all available from Wetherall, Regent Street, and branches throughout the country



Left: Nautical look, nattily emphasized on a white Lincord three-piece by red, white and blue braiding. The dress has a sleeveless top braided across the neckline, the skirt flares. 14 gns. Scarlet and red leather satchel from Harrods. £4 19s. 6d.

Play shirt in white Lincord cotton with wide sailor collar, £4 14s. 6d., has its own matching trews, £4 9s. 6d.

Above: Scarlet linen overdress with a flared skirt slit at centre and sides doubles for shore visits with a basic sheath dress in scarlet and white scroll-printed foulard. 14 gns.



Dry runs can begin at Simpson's new Ski School which opens on 12 November at Philbeach Hall, Philbeach Gardens, S.W.5. For a 4 gns. fee (six lessons) you practise on a new dummy run with a bristly surface that gives the authentic dry snow feel. Classes are held on weekday evenings and you can take a friend for 5s.

◆ Spend some time at a new meeting place for skiers which has just opened at 9 Bute Street, S.W.7. Run by ski travel expert Erna Lowe, it's just the clubby sort of place to meet for ski chat on Monday & Wednesday evenings from 8 o'clock.

On Tuesday & Thursday there's a Dry Ski School where 6 lessons cost 30s.

Or Erna Lowe has arranged to use the mock-up slope developed by Simpson's (at Earls Court every Monday and Wednesday). Erna Lowe have ski equipment on show here and there are experts about to talk skis with ◆ Pindisports have a Dry Ski School, too—six evening lessons cost 30s. Spend £3 on boots borrowed from Pindisports of

Holborn who will lend you marvellous Koslach double-laced boots for up to 21 days. If you like them, you can buy with the hire charge knocked off the purchase price. Good idea for taking care of bulky boots is the Ganet bag which will take boots plus stretchers slung over the shoulder: 47s. 6d.

Pindisports are good for ski pants, too, because they have a range in 18 colours—extra slinky ones are called Mégève by Fusalp. Anorak news is the Scotchgard process, proof against stains and water. Capes for Sherlock Holmesing-about at night can be made in leather with checked wool linings for 35 gns. (to order: 14 days).

◆ Spend happy hours stocking up at Harrods Ski Shop, who dressed the girl in the picture. Black ski pants (£13 2s. 6d.), sweater (£6 16s. 6d.), boots (17 gns.), sticks (£4 10s.), skis (£39 19s.), cap (£1 4s. 11d.) and gloves (£2 19s. 6d.). Accessories counter at Harrods is packed with useful equipment like a car-top ski holder which will take three pairs (£11 2s.), or Trima skins which spring skiers can attach to skis when plodding about in search of snow (£6 19s. 6d.). Or maybe a sleigh in wood called the Flexible Flyer which has red safety runners and super steering (£9 12s. 6d.) ◆ Spend some time at the documentary ski films which Lillywhites run during their winter sports week (currently in London). Book in now (ring Whitehall 3181, extension 1,) for the course of six dry ski lessons (30s.). Consult Lillywhites Skiers' Information Service which they run with the help of the Ski Club for reports on daily snow conditions, advice on every aspect of winter sports. As every skier knows, Lillywhites have an outstandingly good collection of ski merchandise which can also be ordered by post with the help of their catalogues

COUNTER

SPY

BY

ELIZABETH

WILLIAMSON

PHOTOGRAPH

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BARRY WARNER

DRY RUN

VERDICTS

PLAYS

PAT WALLACE

CURTMANTLE ROYAL SHAKESPEARE COMPANY,
ALDWYCH THEATRE (DEREK GODFREY, ALAN
DOBIE, ROY DOTRICE, MAXINE AUDLEY)

Mr. Fry solidifies

WHICHEVER WAY A PLAY IS WRITTEN ABOUT Henry II and Becket it always turns on the conflict between two men who have been close friends and are later radically divided by their beliefs in the nature of authority. Shall it rest with God or the king? And if with God, as Becket holds, then the Church should not have a temporal authority as well which threatens to override the king's. That is the basis of the long and disastrous struggle, which is not resolved by Becket's murder and which begins, after the briefest introduction in Mr. Fry's play, with Henry's friendly, even colloquial line: "Which reminds me, Tom. I'm giving you Canterbury."

There will be inevitable comparisons between *Curtmantle* and M. Anouilh's play, *Becket*, though, since Mr. Fry started writing his some 10 years ago, one is in no sense a rejoinder to the other. The phases, too, at which each playwright took up and put down the theme make a remarkably interesting study. Becket, as Anouilh showed even more lucidly, I think, than Fry, saw the dangers of his great appoint-

ment and warned his friend of them. In both plays the change brought about in their relationship is drastic, immediate and irrevocable. In Mr. Fry's play, however—and it may well be his finest up till now—this is not the sole point on which the argument depends, for he has stressed the importance of another aspect: Henry as lawgiver and as the bringer of justice to a chaotic, 12th-century England. This historical fact and its treatment here gives the king's character a deeper strength than any military conquests or feats of arms. And as the king, Mr. Derek Godfrey deserved his ovation. It is a thoughtful, consistent and, above all, manly performance from an actor who has recognized that this is not a pasteboard theatrical role and has gone a long way to fulfilling the author's intention.

Mr. Fry appears to have made a deliberate attempt at plain speech and the evening reveals no subject for easy parody, as in the past. His play gains in force from this new, more direct method, though there will be people who miss the rhythms and fantasy of his earlier work. The change of technique may attract a different though by no means less imaginative audience, to whom this sparer style is a positive relief. There is no poetry but then, was Mr. Fry ever a poet? Rather, a *fantaisiste*. And the fashions in elaboration change as quickly as any other fashions. He still has a habit of expression which makes him follow an incisive line with an unnecessary speech, draining away the drama of the words just spoken by more words, inessential to his effect, or to the histrionic needs of the actor.

The playwright has been well served by his scenic designer who, in place of the tracery of trees and cathedral arches, hobby horses and other amusing indications of changing scenes in Anouilh's *Becket*, has given this more solid play a correspondingly more solid setting. This is quite static and colourless except for the changing play of light and the brilliance of costume. Mr. Abd'Elkader Farrah has given us, to the left of the stage, a structure shaped like the keel of a sailing yacht and

serving as rostrum, throne, refuge or observation post. Across the centre and back of the stage is a palette-shaped, free-rising plane, sharply inclined and a little like a ouija board (if anyone remembers them). There is no more than a suggestion of steps leading down and away and a feeling of space and fluidity which makes possible the changes from council chamber or battlefield to the lush climate and languors of Queen Eleanor's court. The costumes themselves reflect the moods of the acts, beginning with russets and browns, mounting in exuberance to the glitter of a coronation scene and paling to the pastels of Eleanor's chosen setting and the sombre colours of the final scenes in which only the bright turquoise of the habit worn by the foppish French king breaks the monochrome. For the scene of Henry's defeat and lonely death—at the very moment when his loyal Marshal and one devoted bastard son have left him to get help—the colours fade to dirt-grey, a background to the livid, half-naked body of the plundered king. I think it is worth saying that all this shows theatrical design of the most subtle and creative order.

One other performance, besides Mr. Roy Dotrice's sympathetic playing of the friend, Marshal, should be mentioned. Miss Maxine Audley is coolly effective as the poised and beautiful Eleanor in whom the head rules the heart; far-sighted, egotistic and passionless. It could also be said here that Mr. Fry has slightly overdone her Cassandra-like pronouncements.

In Curtmantle, Christopher Fry's play at the Aldwych, Derek Godfrey as King Henry II lies dead, dispossessed by the peasants after his defeat at Le Mans by his insurgent sons. Mourner is William Marshall played by Roy Dotrice who acts as chorus through the play



FILMS

ELSPETH GRANT

THE WILD & THE WILLING DIRECTOR RALPH THOMAS (IAN McSHANE, VIRGINIA MASKELL, PAUL ROGERS, JOHN HURT, CATHERINE WOODVILLE) **THE VANISHING CORPORAL** DIRECTOR JEAN RENOIR (JEAN-PIERRE CASSEL, CLAUDE BRASSEUR, CLAUDE RICH, CONNY FROBOESS) **THE CHAPMAN REPORT** DIRECTOR GEORGE CUKOR (SHELLEY WINTERS, JANE FONDA, EFREM ZIMBALIST, JR., CLAIRE BLOOM, GLYNIS JOHNS) **THE NOTORIOUS LANDLADY** DIRECTOR RICHARD QUINE (KIM NOVAK, JACK LEMMON, FRED ASTAIRE) **UNEXPECTED** DIRECTOR ALBERT LATUADA (ANOUK AIMÉE, THOMAS MILIAN, RAYMOND PELLEGRIN, JEANNE VALERIE)

Crazy, sent-down kid

IT IS SURELY A FAIRLY DEPRESSING THOUGHT that if a bright young chap from what used to be known as a working-class family wins a scholarship to a redbrick university (nothing so heady as Oxford or Cambridge) he may still be so chip-on-the-shoulder about his deprived childhood that he'll throw away his chances of a degree and a

prosperous future—out of resentment and an inability to adapt himself to an improved environment. **The Wild & the Willing** persuaded me that this can happen—and made me more than ever impatient with the pampered youth of our time.

Here's young Harry Brown—excellently played by newcomer Mr. Ian McShane but a pain in the neck for all that. He is up at Kilminster University on a grant, but education is the last thing to interest him—though according to his tutor (admirable Mr. Paul Rogers) he has a brilliant mind. When not pub-crawling with the rugger hearties or leaping into bed with a student girl-friend (Miss Samantha Eggar, another newcomer to watch) or his tutor's wife (Miss Virginia Maskell), he spends his time sneering at the better-brought-up softies and their pretensions and aspirations.

His hardworking mother sends him £2: "I bet the old girl went without booze for a month to scrape this together," he says bitterly—but does that make him want to work harder, to justify her sacrifice? Not a bit of it. He squanders the money on flowers for Miss Maskell and beer for the boys—and gets himself sent down for causing the death of a room-mate by involving him in the foolhardy exploit of climbing the university tower.

He knows his parents, who had high

hopes for their son, will be sadly disappointed in him. "Oh, God," he says, "how do you learn to stop hurting people?" Well, for a start, you might try thinking more about them and less about you: with the advantages now offered you on a plate—the taxpayer's plate—you've no real reason to feel so damn sorry for yourself.

I can congratulate Miss Betty Box, producing, and Mr. Ralph Thomas on the number of promising young players they have introduced (among them Miss Catherine Woodville and Mr. John Hurt) and on their choice of the film's setting—the lovely old city of Lincoln—but I doubt whether their impression of life at a provincial university is entirely accurate: I mean, surely the students must occasionally find a moment to spare for academic pursuits?

Lovingly directed by M. Jean Renoir, **The Vanishing Corporal** is a wonderfully touching and funny film about French prisoners of war. The corporal, beautifully played by M. Jean-Pierre Cassel, is bent

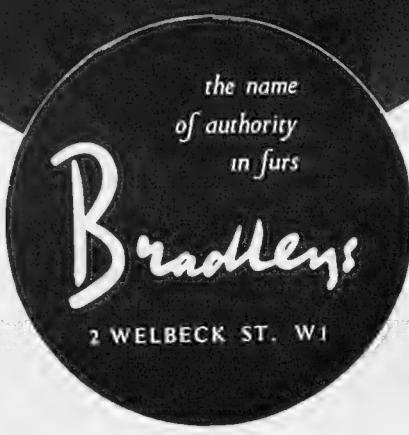
Three refugees on a water tower plunge to their deaths in a buffalo stampede. An incident in the wide-screen Cinerama film *How the West Was Won*, which has a charity gala world première at the London Casino tomorrow





Peter Clark Photo

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VERDICTS *continued*

upon escaping from the camp in which he finds himself in 1940. Friends advise him not to try, to wait and see: the armistice between France and Germany has just been signed—but, as the corporal points out, *he didn't sign it and he feels it his bounden duty as a soldier to regain his freedom if possible.*

His first attempt fails and he is sent to a camp in Germany. Some of his comrades fraternize with the Germans, get themselves cosy jobs and extra food and are prepared to sit out the rest of the war in comparative comfort. Not so the corporal. Time and again his plans for escape are frustrated—and one laughs at and could weep over the mishaps that befall him—but he never gives up. In the end his determination is rewarded and he and a friend (M. Claude Brasseur) are able to make their getaway.

The film is a comedy full of deliciously absurd situations but its warmth, compassion and understanding of human relationships are profound and it seems to me to

be in its own way as memorable a work as M. Renoir's early masterpiece, *La Grande Illusion.*

While pretending to take itself seriously as a social document, **The Chapman Report** wallows salaciously in the affairs of four women who, for reasons best known to themselves, have volunteered to furnish Dr. Chapman, a nosy investigator, with intimate details of their sexual experiences. One must conclude that they get some sort of kick out of "telling all"—but it doesn't seem to do any of them much good. They'd have been better off with a psychoanalyst and a mild sedative.

Miss Claire Bloom, a dipsomaniac nymphomaniac, commits suicide; Miss Glynis Johns, a happily married woman, develops an urge to seduce a muscle man and emerges from the adventure a ludicrously dishevelled figure in a state of shock. Miss Jane Fonda, a young widow, is horrified to learn from Mr. Efrem Zimbalist, Jr. (Dr. Chapman's right-hand man) that frigidity is *her* trouble—and Miss Shelley Winters (giving the one convincing performance in the picture) finds her own

confession of humdrum marital relations so depressing that she decides to desert her husband and children to run off with her caddish lover, a married man who doesn't want her anyway. A pretty nasty film, if you ask me.

Miss Kim Novak, wearing disastrous clothes said to be designed by herself, gives an inadequate performance as **The Notorious Landlady**—a London widow with whom dear Mr. Jack Lemmon, a junior American diplomat, takes lodgings. He falls heavily for Miss Novak but is somewhat disturbed to discover that she is suspected of having bumped off her husband and of being the type that might well become a habitual murderer. I am happy to report that no harm comes to Mr. Lemmon—and that Mr. Fred Astaire (as his boss) and Mr. Lionel Jeffries (as a Scotland Yard bumbler) are around to give him the comedy support he so conspicuously doesn't get from Miss K.

Unexpected is a taut, excellently directed thriller concerning a kidnapping—ingeniously plotted and cold-bloodedly carried out. Excellent performances from a brilliant cast.

BOOKS SIRIOL HUGH-JONES

THE JACOBEANS AT HOME BY ELIZABETH BURTON (SECKER & WARBURG, 36s.) **NOTHING SACRED** BY HUGH BURNETT (MERLIN, 6s.) **COLLECTED POEMS** BY ROY FULLER (DEUTSCH, 25s.) **MEETING PLACE** BY NICHOLAS MOSLEY (WEIDENFELD & NICOLSON, 18s.) **THE WATER BEETLE** BY NANCY MITFORD (HAMISH HAMILTON, 12s. 6d.) **A LEG AT EACH CORNER** BY THELWELL (METHUEN, 16s.) **THE BIRDCAGE** BY JOHN BOWEN (FABER, 16s.) **HERE TO STAY** BY JOHN HERSEY (HAMISH HAMILTON, 25s.) **THE DAY OF THE DOG** BY MICHAEL FRAYN (COLLINS, 15s.) **THE HEATHSIDE BOOK OF HAMPSTEAD & HIGHGATE** (HIGH HILLS, 30s.)

Red eyelids era

I HAVE HAD A SHARPER PLEASURE THAN ANY book has given me for weeks from **The Jacobean At Home**, by Elizabeth Burton. Miss Burton is the author of the adorable *Elizabethans At Home*, and like the earlier book this volume has much to say about medicine, clothes, gardens, cosmetics, pastimes and some absolutely splendid things called Innovations and Knacks—a notion, for instance, for a typewriter, and a magnificent nocturnal astronomical instrument for finding the time at night. This is the sort of book on which I dote without measure, since it tells you that Charles I's tennis coach was called John Webb and was paid £20 a year for the job; that Charles II wore taffeta drawers for tennis, and pretty sensational he must have looked in them too, and kept a bed at his new tennis court at Whitehall, since he liked to play at six in the morning and Whitehall was so vast it was simply quicker to sleep on the spot; that mascara meant a mask, and that it was the rage to paint one's eyelids red; that the top dice game was called Hazard, the equivalent of Craps; and that three ladies made a really big thing out of writing successful plays in "most filthye termes."

This is the kind of history that is full of bills, recipes, prescriptions, gossip, scandal and the details of how to make a ghastly sort of sugared scrambled egg called a Tansy, and for my part I find it the absolute stuff of reality.

Briefly, because the books fall faster than the leaves: I have a passion for Hugh Burnett's incredibly plain monks, some of them sadly depressed, some euphoric in the extreme, and am therefore delighted with **Nothing Sacred**. Happy monks wear stained glass sunglasses, worried ones hopefully call on the Abbot ("Some of the lads were wondering whether you'd consider awarding sleeping out passes"), crossly question eternal truths ("If it's as wrong to think about it as it is to do it, why am I wasting my time in here"). I am deeply attached to them.... I should like everyone to buy and read the **Collected Poems** of Roy Fuller, a poet who is also a solicitor. He writes spare, intelligent, wiry poems that can be very witty and very alarming, and has been writing away quietly and admirably since the middle 1930s....

Nicholas Mosley's **Meeting Place** is a novel about a man who seems to work for some sort of voluntary help-the-suffering organization, and is so glum and fractured in form and style that I became completely bogged down and never sorted it all out, a defeat I regret since I think Mr. Mosley's work has so far shown a great deal of distinction.... Nancy Mitford's **The Water Beetle** is a collection of essays and odd pieces of journalism, most of them printed before and all of them to me profoundly agreeable and entertaining. It all depends on whether you care for her manner of saying serious things lightly and her odd habit of levelling almost everything off in terms of nursery language. There are some splendid bits here—an essay on her Nanny, a delicious account of a trip to Russia, a rather touching and completely unexpected account of Scott's last expedition that made Miss Mitford cry twice as she wrote it. I am very much in favour of this witty and lighthearted book, on the

cover of which the infant Miss Mitford stands stoutly in white, drawn by Osbert Lancaster and clutching a copy of *Ivanhoe*. ... **A Leg at Each Corner** is Thelwell's superb guide to ponies and their fierce, square, teeny riders, and is for me the purest, most alarming magic. Thelwell's ponies are heavily fringed, bulgy and evil-minded and more than a match for their owners....

John Bowen's new novel **The Birdcage** is about a peculiarly dry, grey, good, tasteful, odiously unappealing couple who live together instead of getting married in order to save income-tax, leave each other and joylessly come together again. One makes art-magazine films, the other works in a TV script department, and though Mr. Bowen clearly knows such people very well and sees through them even more clearly, it's a little mystifying why he has chosen to use a deal of cleverness and sharp observation on a world he cares so little for—understandably—when the result somehow lacks all laughter and is merely depressing.... John Hersey's **Here to Stay** is a collection of what the author calls studies in human tenacity, including his celebrated Hiroshima reporting which stands up well to the passage of time. The others, printed before in *Time* or the *New Yorker*, seemed to me shiny, glib and not too happy inside hard covers. One, called "Joe is Home Now"—a piece about the rehabilitation of a returning one-armed soldier—is a classic piece of really fearful sentimentality so clogging that one wonders if in fact it could possibly be satire.... Michael Frayn's **The Day of The Dog** is a collection of his *Guardian* pieces, and less and less am I sure whether it is ever a good thing to bind a column into a book... and **The Heathside Book of Hampstead & Highgate** is a perfectly pleasant anthology, if you care for anthologies, containing a very pretty essay by Olivia Manning on Highgate Cemetery. The publishers, who seem to me a touch old-world, say the book is "designed for the guest room," and if anyone actually does in fact buy a book specially for a spare room I should love to know about it.

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Contrasts

From a Press hand-out issued by Whitechapel Art Gallery:

Thelma Hulbert was one of the original members of the Euston Road School, and whilst painting at that time with William Coldstream, Claude Rogers and Victor Pasmore, acted as organizing secretary of the School. Since then she has continued to paint, but in isolation, and her work is known only to a handful of artists. Her only one-man show in London was at the Leicester Galleries in 1958....

From a Press hand-out issued by the Institute of Contemporary Arts:

Richard Smith is one of a generation of British painters whose styles evolved from their first contact with American paintings during the mid-fifties. Since that time his work has followed a steady logical and intelligent development. The most noticeable characteristics of his painting are a subtle exploitation of the qualities of paint allied to an exciting and sensuous use of the image. This is Richard Smith's first one-man exhibition in London excepting a show earlier in the year at his studio in Finsbury. In 1961 he had his first one-man exhibition at the Green Gallery, New York, whilst on a Fellowship to the United States....

These two exhibitions make a contrast even more striking than that between the East End and West End of London in which they are, respectively, to be found. The second show is of work by a young man, scarcely out of art school, who has been

launched upon the art world like some new "pop singer." The first is that of a self-effacing woman of 48 who has worked and studied assiduously for 30 years, who has let the bandwagons of fashion pass her by and, far from clamouring for recognition, is even now embarrassed that it has belatedly caught up with her. Contrary to the assertion made in the I.C.A.'s hand-out, the most noticeable characteristics of Smith's painting are the vastness of his canvases and the truly astonishing banality of the images with which he covers them. There is not one of his compositions that could not comfortably, and more effectively, be accommodated on a postcard.

Miss Hulbert, too, sometimes works big, but in her big canvases every inch matters. And the painting of large pictures is a comparatively recent development for her. They are part of a tremendous flowering of her talent that appears to have first manifested itself in the mid-1950s. Until then her work—mainly still-life and landscape—was still firmly tied, stylistically, to "Euston Road." It was a sound but uninspired sort of painting that belonged unmistakably to the 1930s.

Today an enchanting sense of poetry pervades all her pictures, big or small. Whether she is painting a rock pool on a canvas 5 ft. by 4 ft. or a Swiss landscape on a few square inches of rice-paper, her colours have a pure, translucent, liquid quality that (as Colin MacInnes points out in his foreword to the exhibition catalogue) is reminiscent of Turner in his final years when "he painted not so much the object, as the air and light in which it was enfolded." For her, air is a very real and ever present element that is paintable. It is the antithesis of the arid "space" with which so many pseudo-intellectual painters claim to be preoccupied. One other thing about her work (and this the only one that



JOHN BIGNELL

The Kicking Bird 1962, from an exhibition of Henri Edion's gouaches at the Crane Kalman Gallery, Brompton Road

has escaped Mr. MacInnes) appeals to me immensely. It is unmistakably the work of a woman. This, in spite of the fact that women artists are as numerous as male ones (I have read somewhere that they outnumber them), is a very rare thing. Indeed, I have a private theory that the principal reason why we have never yet seen a great woman painter is that women painters nearly all try to paint like men. Those who have come nearest to greatness are those, like Gwen John and Mary Cassatt, in whom the instincts and emotions peculiar to women are highly developed and deeply rooted enough to make themselves felt in their painting even after years of teaching by men and study of work entirely by men. To this rare company belongs Thelma Hulbert.

RECORDS GERALD LASCELLES

THE GOLDEN YEARS (3 VOLS.) BY BILLIE HOLIDAY
N.O.R.K. BY THE NEW ORLEANS RHYTHM KINGS
JELLY ROLL MORTON PLAYS & SINGS; NEW
ORLEANS JAZZMEN BY JELLY ROLL MORTON BIG
T'S JAZZ BY JACK TEAGARDEN THE DIZZY
GILLESPIE STORY

Lady Day lives again

WHEN JOHN HAMMOND STUMBLED UPON A 17-year-old singer in a speakeasy in New York in 1932, no one could have predicted the uneven course that singer would follow through her span of life. The voice was Billie Holiday's, one of the most tragic figures in jazz history. Three volumes of her **Golden Years** (BPG62037-9) give us 72 tracks of soul-stirring nostalgia, in the music she sang between 1933 and 1941. She claimed that she didn't feel she was singing, but just playing a horn. This is at least partly borne out by the way Miss Holiday treats the popular tunes of the day, which form the greater part of this material; people who are suspicious of finding their favourite tunes "jazzed up" will be surprised to find how closely she stays with the melody, yet transforms each one into something special to herself, by phrasing,

intonation, and the introduction of a peculiar sensuality not unlike that created by tenor player Lester Young, who can be heard on many of these tracks. The memory of "Lady Day," as she was always known, has never been better recaptured. The names of her accompanists read like a *Who's Who* of jazz.

Older memories, back to 1923 in fact, may be stirred up by the New Orleans Rhythm Kings, one of the pioneer jazz bands. Their album is titled **N.O.R.K.** (RLP12-102) the initials by which most jazz collectors refer to them, and is mostly notable for the presence of pianist Jelly Roll Morton on four of the tracks. Both the music and the recording is so crude that, interesting though it be, it will appeal only to specialists. To a large extent the same remarks apply to the excerpts from the 1938 sessions which Morton recorded for the Library of Congress in America, **Jelly Roll Morton Plays & Sings** (RLP12-133). However, the piano solos, which mostly feature the works of other composers, have a special flamboyant character of their own, and reveal more effectively than his band records do the true personality of their performer. Victor's reissue of Morton's **New Orleans Jazzmen** (RCX207) provides delightfully well recorded sound, exciting solos, and revives one of the most publicised sessions ever recorded in the name of jazz. Enthusiasts who know their trad jazz

backwards will, for the investment of a few shillings rather than pounds, be able to hear some of the original influences which led up to the present day fad!

One of the most imaginative and versatile trombonists down the years has been Jack Teagarden. This mellow voiced Texan started his career in 1921, was active on the New York scene in 1927, and formed his own band in 1939. Some of his most impressive work was played during the spell when he was featured with Louis Armstrong's All Stars, and with Eddie Condon. His most typical work, fronting a small group of Dixielanders, can be heard in **Big T's Jazz** (AH28), which was recorded during the post-war period.

Some people may be a little surprised that my golden memories include a post-war bop record—**The Dizzy Gillespie Story** (EMB3344). It happens to be a particularly good and rare example of the early bop style, and features glimpses of many of the big names of today in action. Dizzy sounds superb, and I am impressed by the simplicity of the solos, in comparison with the later work which he and Parker played together. The over-rapid evolution of the bop form, which took place in a span of 10 years between 1940 and 1950, is more likely to be overlooked today than the methodical plodding of the originators of jazz in the Deep South 30 years earlier.

Michael



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**GOOD
LOOKS
BY
ELIZABETH
WILLIAMSON**

PHOTOGRAPH
BY
BARRY
WARNER

Some go for the skiing, some for the après-ski fun but all are out to bring back a tan and keep it till spring. (Sessions with a sunray lamp will eke it out.) First-time skiers will find that it's easy as blinking at the sun 'to pick up ski-burn if skin isn't over-coated against the glare. Pretty & protective overcoats are Lenthéric's Sun n' Wind, Lancôme's Fônd de Teint Solaire Mat, Elizabeth Arden's Sun Gelée, Orlane's Maqui-sol. Pick yellowish-looking filters in your goggles because they avoid that interesting black & white look around the eyes. The amber ones cut out burning rays while trapping tanning ones; brown lens goggles will just leave you with white-banded eyes. But the best of all to wear on the sunslopes are the new ones at Lillywhites like overgrown sunglasses that are light on the face, high in protection. Feet that are used to tripping around in strappy shoes won't take to plodding around in Martian-style ski boots without a bit of pre-foot work. A new address to get feet in good form is the Foot & Beauty Clinic attached to Pinet in Baker Street where foot & leg massage tones up muscles. Tired ski feet revive after a small soak in plain old Epsom-salt (take them with you) which chase away muscle fatigue. A winter-sporting mixture, too, is German pine needle reviver, Badedas make a good one, too. (Roberts of Bond Street, and Marshall & Snelgrove both keep these.) Two simple foot strengthening exercises are these: cross legs, circle foot from ankle one way, then the other. Practise picking up a pencil with your toes. Both simple and effective. A pink lipstick is not a good sports' choice. Anyway, practically the one time an Englishwoman is sure to look good with a brown lipshade is when she is brown. Try out on the back of your wrist before you go Orlane's Or Brûlé, Rubinstein's Rosewood, Cardin's No. 12, Lancôme's Bois de Rose. Good looking ski accessories above—keep hair tucked away inside Herbert Johnson's leather helmet, which comes in kid or mink, too. Ski glasses from Lillywhites

OUTSIDE CHANGES



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MOTORING

Dudley Noble

Challenge at Turin

THE DUST HAVING SETTLED AT EARLS COURT, yet another motor show now opens its doors. This time it is at Turin, home of the flourishing Italian automobile constructors. They turn out some of the most alluring cars in the world, and when their price comes down through cuts in import duty their business in this country is likely to go up by leaps and bounds. Alfa-Romeo, Ferrari, Fiat, Lancia, Maserati—it sounds like a race programme, with every one a winner. Fiat, of course, dominate the commercial scene with an output of some 3,000 cars a day. They make all sorts and types at their enormous Mirafiori plant and have a slogan "The car you want is in the Fiat range." Not all appreciate that Fiat was among the earliest cars on the British market, and that half-a-century ago it was one of the most popular cars in the country. Now that the firm of Jack Barclay of Berkeley Square is handling its London sales, coupled with the fact that the cars themselves are so good, the marque may well stage a big come-back here.

Many readers write asking if I can recommend a safe seat for a very small child. Until the other day such a thing has not existed, but recently I was invited to examine a prototype that had been made up by a lady under the necessity of making a safe place in her car for her 20-month-old baby. She set about making a shaped chair out of glass fibre, with its sides covered in foam rubber and trimmed in easily washed PVC plastic-faced material. The chair was secured to the back seat by full-strength safety belt straps, with a buckle to tighten them, and when in position the child was sufficiently high up to be able to look out of the windows. Within the seat was a safety harness composed of five 1½-inch belts meeting at a quick release pin, easy for an adult to undo instantly but virtually impossible for a child. Adjustment was provided to suit children of varying size, and anyone between about 10 months and

5½ years could be accommodated. This prototype has now been put into production by the D. C. Morley Engineering Co., of 4 Market Street, Dover, and is being marketed at the reasonable price of £6 18s. 6d. An extra advantage is that the "Jeenay" seat, as it has been named, can be removed from the car and used as a feeding chair in the home, in which case a stand and tray can be had to go with it.

The use of the Borg-Warner automatic transmission is steadily growing, and now that it is available on the Hillman and Singer as well as on some of the Austin, Morris, Riley and Wolseley models, in addition to the Ford Zephyr and Zodiac and the Daimler 2½-litre saloon, a few words about its operation may not be out of place. First, the starting control is

inoperative when the selector lever under the steering wheel is in any driving position, forward or reverse, and the engine will start only with the selector at P or N. This means that if the engine stalls when warming up the lever must be set to either of the positions mentioned before the starter will operate. The selector will move freely between N and D (forward drive) but the other positions are protected by "gating," which necessitates lifting or pulling out the lever.

When the engine is running a little faster than idling, as when the choke is in use, the car will "creep" when forward or reverse drive is selected. One uses this to manoeuvre the car, controlling it by the foot on the brake, and after short practice the left foot can be trained to give delicate retarding as required. On icy roads this creep is helpful in getting the car under way without spinning the wheels. The position L is provided mainly for engine braking on long descents, or for ascents when automatic changes up are not desired, as, for instance, when towing a caravan. Normally, no advantage is gained by using L for moving off or low speed driving. Manual control can, however, be maintained in this way, holding L until the selector is moved to D, when 2nd will engage. By quickly moving the selector back to L, 2nd gear will now be retained until a move is made to D and top gear engages.

A car with Borg-Warner transmission can be rocked out of sand, mud or snow by keeping the engine at fast idling speed and moving the selector lever alternately from D to R. Emergency starts due to flat battery and so forth may be made by push or tow, the car being set at N until a sufficient speed has been reached, when L is selected. Finally, P position means that when the car is parked the wheels are locked by a pawl, but this must not be selected with the car moving.



Front view of the Alfa Romeo Giulia Spider, which costs £1,798 in Britain. Below: The 118 m.p.h. Fiat 2300S coupé; price here: £1,036 to £1,438





in
SWITZERLAND

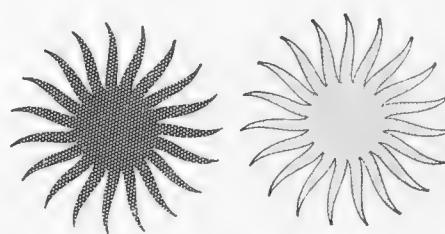
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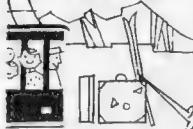
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ROSES AND ROSE GROWING

G. S. Fletcher

Textbooks for winter

"OF MAKING MANY BOOKS THERE is no end," says Ecclesiastes, and I often wonder if the comment occurs to publishers preparing their lengthy lists of titles. To me, at least, it sometimes seems that everything that can be said on most subjects—gardening included—has already been said long ago. But still they come, wave after wave, over the top. And it is odd how books of closely allied character, but by different publishers, often appear together as by a sort of herd instinct, as remarkable a feat, when you come to think of it, as that of bringing out books on film and stage celebrities to coincide with their post mortems. . . . However, I am devoting my space this week to two very special books on rose growing, the first being **Roses** by Eric Bois, published by Thomas Nelson (4 gns.). The author is the creator of the famous Rose Garden at Geneva, and the colour plates are from water colour drawings by Anne-Marie Trechslin. The best are those dealing with older types of roses, for they have a quality similar to the finest 19th-century drawings—there can be no higher praise than this. It is to be regretted that so much space was given to comparatively recent roses (though this, of course, makes the book so useful to growers of such varieties): the harsh colours—hard pinks and acid orange reds of modern varieties, together with their stereotyped forms, are less advantageous to artists. I cannot think of anything more delightful than the drawings of *R. Canina* and *Frau Karl Druschki*, and these are only two of many illustrations full of subtle observations and evident joy in the thing drawn.

As ought to be expected from a fairly high-priced book, the standard of colour reproduction is impeccable. The book is obviously a must for a rose-growing husband this Christmas, and is the ideal rose book for a rainy day. In it, the floribundas, which might in time almost displace H.T.s. in the amateur garden, are given a full treatment.

The other book, **Shrub Roses of Today**, published by Phoenix House (30/-), is by Graham Thomas, a leading authority on the subject and one who has notably exerted himself to rescue old roses from oblivion. I dislike the

name "shrub roses" but there is no help for it; it is at least a more informative title than that of "park roses," the name these varieties are given on the Continent. This is a book full of knowledge and instruction, well illustrated by the author. Many old-fashioned roses, besides modern shrub roses, are discussed at length. The book deserves to become an essential textbook on the subject—as, of course, it will be. I can't find anything wrong with it, except the reference to *Jules Margottin*. This rose, distributed in England by Pauls in the early 1850s, is said by the author to be not of much account and not very fragrant, yet in my experience it is one of the most fragrant of the H.P.s, as well as one of the most abundant performers.



Rosa Canina and (below) Frau Karl Druschki both drawn by Anne-Marie Trechslin for Eric Bois' Roses, reviewed here



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DINING IN

Helen Burke

THREE WEEKS RUNNING WHEN DINING OUT I ordered Sole Veronique in three different restaurants, all of which I would regard as good, with chefs who know their jobs. In each case, as in nearly every other restaurant of standing, the dish was incorrectly served, so I feel that I must protest in the hope that others will see that they get the correct version. Take my word for it, that version is miles and miles ahead of the one that I, at least, am usually served.

SOLE VERONIQUE, as all devotees know, is made of fillets of sole and a butter-enriched *fumet*, glazed and garnished with ice-cold Muscat grapes. The method is Escoffier's, who never made a mistake which the palate could detect. For two people, fillet a good-sized sole. Slightly beat the fillets, season them, fold them and place them in a buttered oven dish. With the skin, bones and trimmings, a little minced onion, some parsley stalks, a few drops of lemon juice, and a little dry white wine and water, make about 2 tablespoons of *fumet*. Strain this over the fillets and poach them gently for a very short time—this is important because, later, they will have to be finished under the grill.

Drain off the *fumet*, to which the fillets themselves will have contributed liquid, and reduce it to a syrup. Add 1½ oz. of butter. Arrange the fillets in an oval in the dish in which they were poached, pour the reduced *fumet* over them and glaze quickly under

the grill. "Set a pyramid of very cold skinned Muscat grapes in the middle of the dish" and serve at once.

What in practice do we so often get? In one place, the Sole Veronique arrives and there is no sign of grapes—but they are there, buried under the sauce and, of course, pretty hot. It may seem a small thing to complain about, but I wonder if chefs who prepare this dish ever make a tasting test by way of comparison? If they did, they would very soon discover that the hot grapes make the fish taste more fishy. This is a pity, because one of the reasons why I and, I suspect, many others like Dover sole (beside the fact that it does not easily fall apart like, for instance, filleted lemon sole, megrim or plaice) is that it is one of the least fishy-tasting of fish. If the waiter would only give us the choice of hot or chilled Muscat grapes, we should be able to make up our own minds.

Now I ask for the grapes to be served chilled and, just to rub in how eccentric I am and to show the others at table that I am a little off-beat, the waiter brings them to me separately!

In another restaurant, considered a high-class one, the dish had a rim of mashed potatoes mixed up with the sauce—which, by the way, was a Béchamel-type one, verging on billsticker's paste and much more trouble to make than the simple fish *fumet*.

The chefs who slipped

I make no complaint about the restaurateur who finds another way to prepare and serve a dish, provided it does not interfere too much with my taste buds. I myself have deviated from the accepted way of grilling fish steaks—halibut, haddock or salmon—on both sides. For all I know, pupils in the cookery departments of Domestic Science schools are still taught to turn fish steaks in order to brown them on both sides. I believe I was the first person to go into print on this and I never miss the opportunity of saying that these steaks should be grilled in the grill pan, not on the grid, and on one side only.

As everyone knows, one is very lucky indeed if the steaks are turned without being broken.

This grilling method is a simple one. Melt a nice large piece of butter in the grill pan. Lay the fish steak in it and at once turn it so that both sides are coated with the butter. Sprinkle it with salt and pepper and a little flour, this last to encourage quicker browning, and grill it on one side only.

What is generally overlooked is that the grill pan itself is hot and, in addition to the heat striking down on the steak, there is a certain amount of cooking going on from underneath. The worst feature about browning a fish steak on both sides is that, nine times out of ten, it is over-cooked and over-dried.



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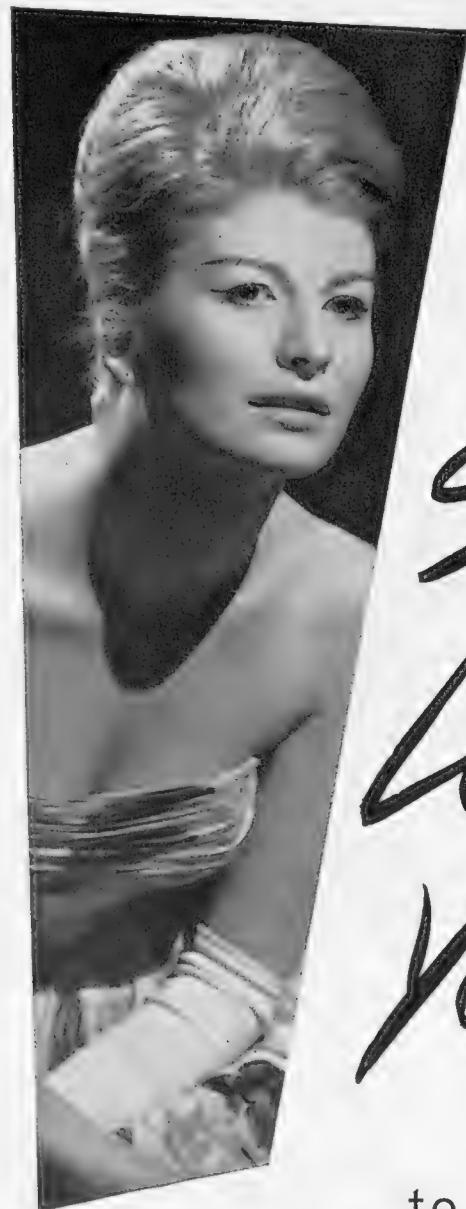
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COLLECTOR'S COMMENTARY

Albert Adair

The carriers

STRAYING MOMENTARILY FROM silver bowls or dishes and spoons and forks, I continue my series on domestic silver by discussing pieces which are most readily associated with the handing of wine glasses, small coffee cups, letters or visiting cards. Salvers, or small trays, were made in many shapes—oval, round or polygonal—the designs changing through the course of the 18th century, undoubtedly influenced by contemporary trends in decor. Not only are these salvers beautiful examples of the silversmith's art, but many are further enriched by the workmanship of engravers, and the detail of their fine engraving can prove a most worthwhile study. Usually the engraver was commissioned to add a coat-of-arms or monogram in the centre of a salver. I illustrate from the collection of Harvey & Gore, Burlington Gardens, salvers made between 1717 and 1784. A fine example of a George I salver (*bottom left*) is of the sort sometimes called a footed waiter as it is supported on a centre trumpet-shaped foot, but also frequently and erroneously misnamed a tazza. The extreme simplicity of design reflects the tastes usually associated with silver made during the reign of Queen Anne, but which were continued into the early Georgian period. On this particular piece the hallmarks can clearly be seen which at once denotes, to any collector, the higher Britannia

standard silver in use at the time. The baroque influence present in art and architecture during this period is evident in the coat-of-arms.

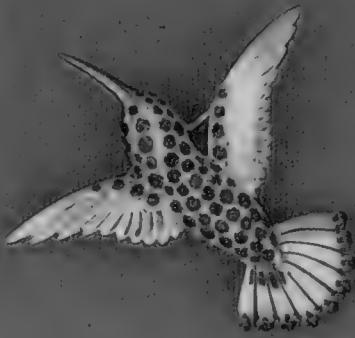
Gradually the footed waiter was replaced by salvers with feet and at the same time their range of size increased, such as the magnificent George II salver (*bottom right*) which was made in Dublin, *circa* 1755, by Robert Calderwood. With a width of 14 in. and weighing 120 oz., it is considered by salver standards to be heavy. The border in this particular instance is one of moulded rococo shells and gadrooning while the centre contemporary coat-of-arms, that of Gardiner impaling Jessop, shows vividly the asymmetrical rococo style so prominent in the middle of the 18th century. That the ever-increasing number and range of styles of salvers from the mid-18th century onwards points to an increasing prosperity in the country is not an unfounded presumption.

Finally, the two-handled silver tray (*top in the group below*) made in 1784, during the reign of George III, by John Crouch and Thomas Hannam, which bears engraving designed in the draped form so typical of the elegance introduced by the Adam brothers following their visit to Italy. In the centre the coat-of-arms, within an oval engraved frame, again reveals the graceful classical influence. Good silversmiths in the latter part of the 18th century chose to use simple reeded borders in keeping with the restraint of ornamentation prevailing.





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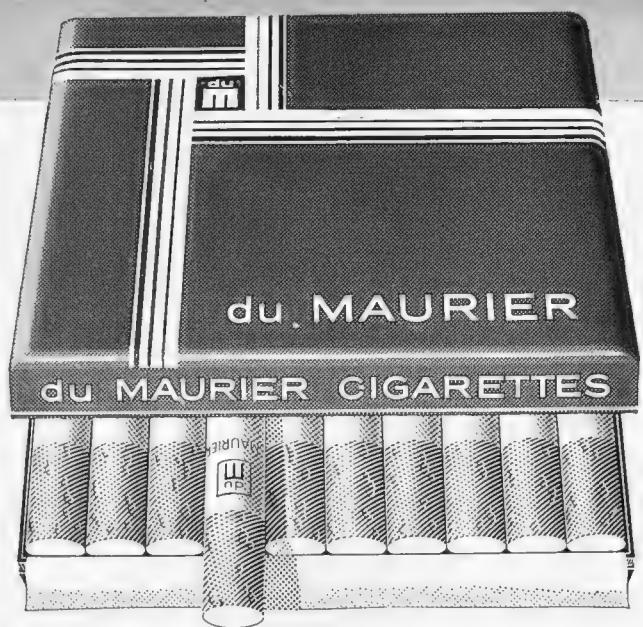
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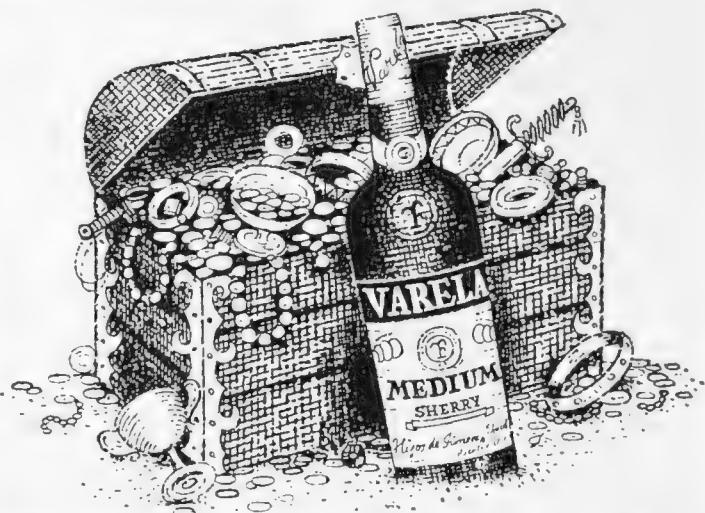
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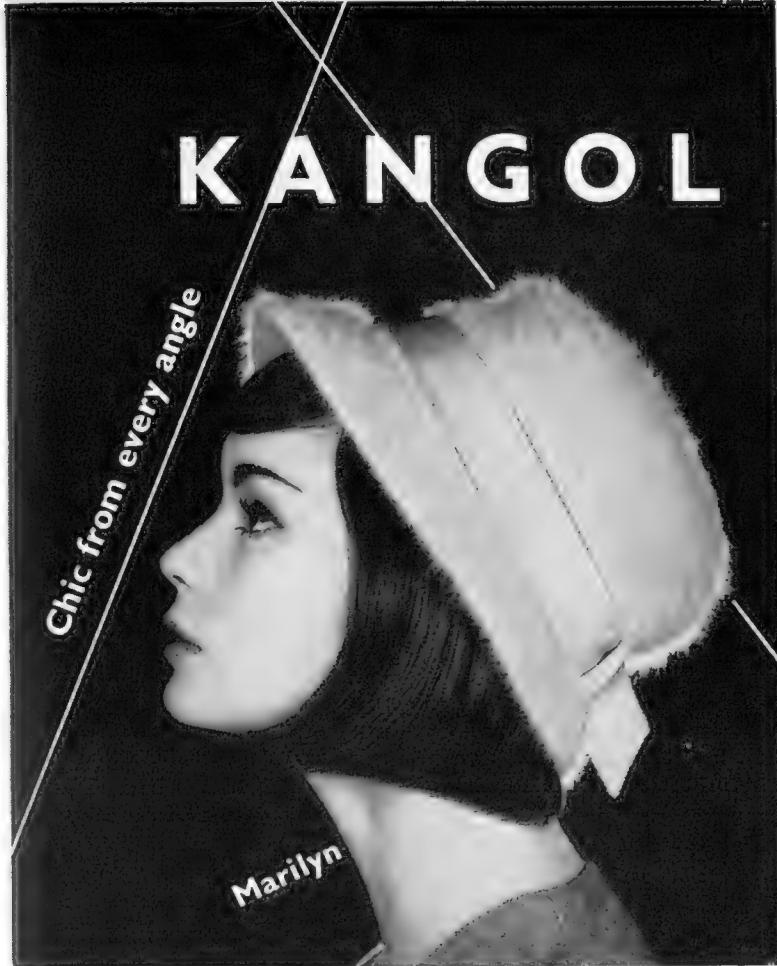


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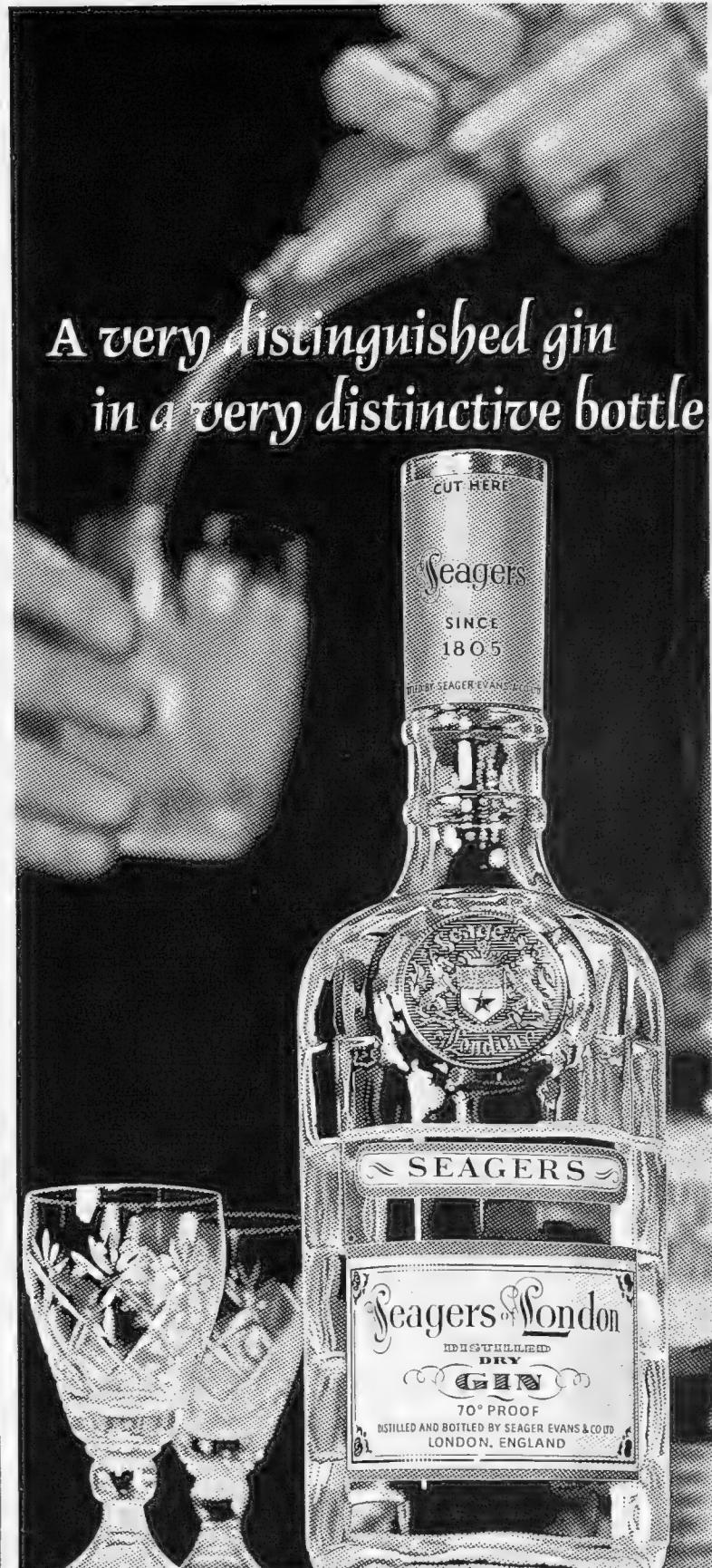
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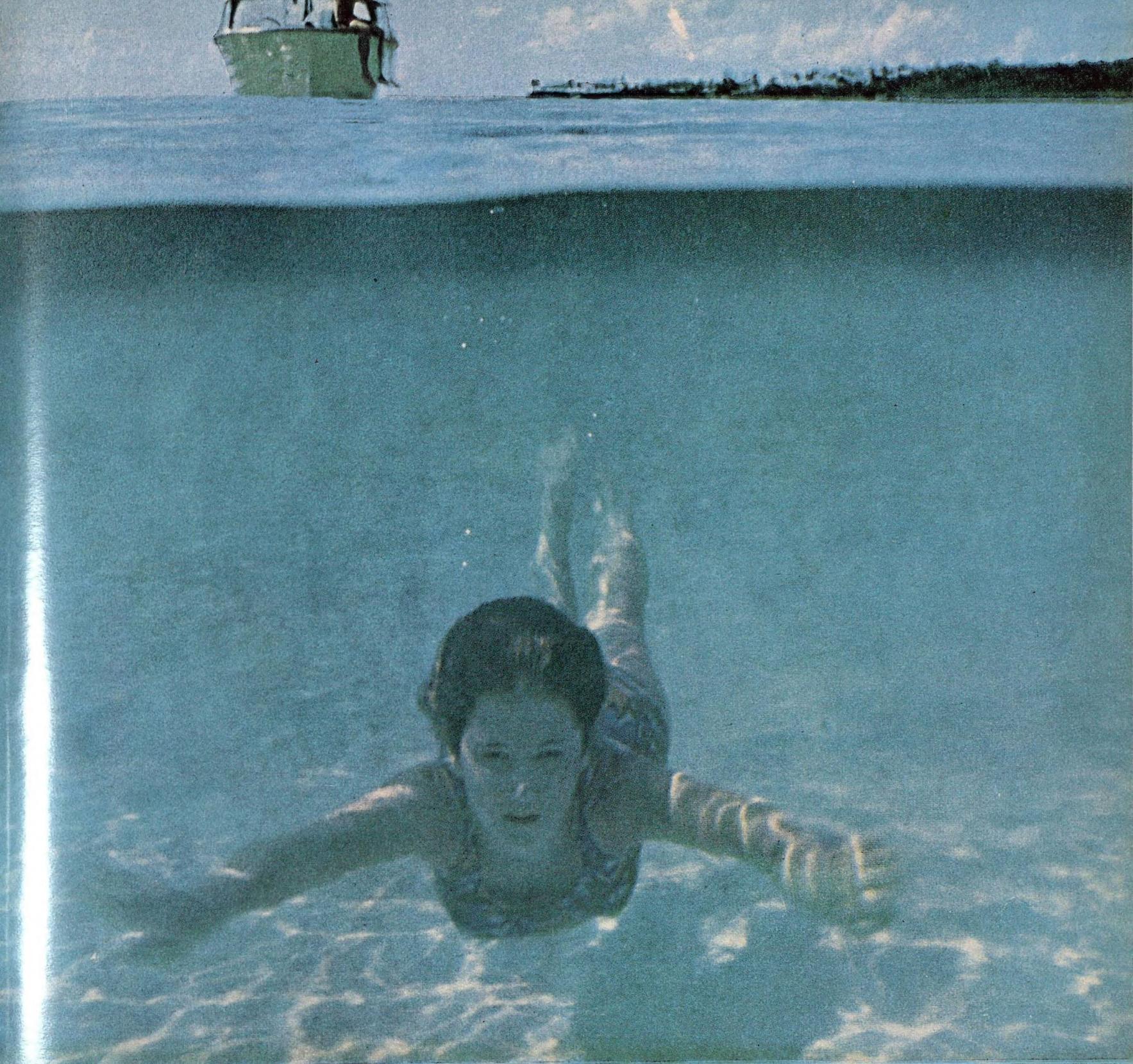
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